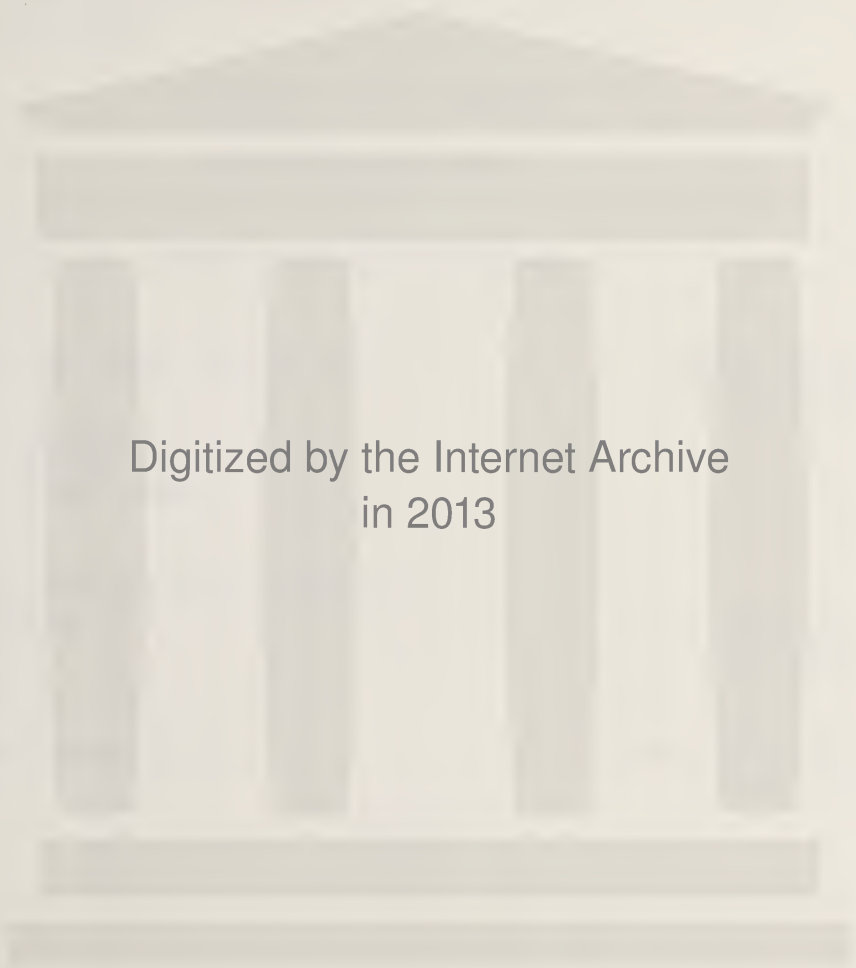
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC PROGRAMS
1988–89



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thrusday, June 9, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JENNIFER JACOBSON
piano

Student of Douglas Humpherys

Sonata in E-flat Major, Hob. XVI:52 — Joseph Haydn (1732-1809)

Allegro
Adagio
Finale: Presto

Funérailles, from *Harmonies poétiques et religieuses* — Franz Liszt (1811-1886)

Third Piano Sonata, op. 35 — Robert Muczynski (1929-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, August 4, 1988
Provo Tabernacle

DEBORAH ANN ALLEN
organ

in Senior Recital

Student of Dr. Parley Belnap

Praeludium No. 1 in C Major, Bux WV 136	Dietrich Buxtehude (1637-1707)
Echo Fantasia	Jan Pieterszoon Sweelinck (1562-1621)
O Mensch, bewein' dein' Sünde gross, BMV 622	Johann Sebastian Bach (1685-1750)
Passacaglia in C Minor, BMV 582	Johann Sebastian Bach (1685-1750)

Intermission

Choral No. 2 in B Minor	César Franck (1822-1890)
Scherzetto No. 14 from *24 pieces en style libre*	Louis Vierne (1870-1937)
Communion from *Messe Basse*, op. 30	Louis Vierne (1870-1937)
Prelude and Fugue in B Major, op. 7	Marcel Dupré (1886-1971)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, August 30, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

JEFFREY SHUMWAY
piano

Sonata in E-flat Major, op. 31, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Piano Poems (1988) — Glenn Palmer (1951-)

From Dust to Dust
Looking Upwards

Ballade in G Minor, op. 23
Ballade in F Major, op. 38
Ballade in A-flat Major, op. 47
Ballade in F Minor, op. 52

Frédéric François Chopin (1810-1849)

BYU Department of Music presents

PIRATES OF PENZANCE

Book by W.S. Gilbert and Music by Arthur Sullivan
September 1,2,3 de Jong Concert Hall
Curtain 7:30 p.m.

CAST
(in order of appearance)

SAMUEL, Lieutenant to the Pirate King	David Duke
THE PIRATE KING	Eric Glissmeyer
FREDERIC, the Pirate Apprentice	Alejandro Gomez
RUTH, formerly Frederic's Nursemaid, currently a Pirate Maid-of-all work	Ruth Christensen

Wards of Major-General Stanley:

EDITH	Jennifer Jarvis
KATE	Cindy Young
ISABEL	Eda Ashby
MABEL	Stephanie Buckley
SERGEANT OF POLICE	Greg Buttars
MAJOR-GENERAL STANLEY	Clayne Robison

WARDS OF MAJOR-GENERAL STANLEY

Lisa Bowen
Melissa Brady
Margene Brown
Holly Egbert
Margaret Gingerich
Elizabeth McRae
Mindy Moody
Kathy Moon
Rhodelle Pack
Susan Pack
Jane Srygley
Diane Walker
Anita Williams
Lenore Wise
Minette Wolz
Cindy Young

PIRATES AND POLICE

Dave Arnett
Keith Facer
Shane Fortune
Ken Hillam
Rob Owen
Kevin Riehle
Russ Scribner
Darwin Seed
Dennis Todd
David Trevino
Grant Wilson
T. Cordell Wise
Morgan Wise

BYU SYMPHONY

David Dalton, orchestra preparation
Stephen Green, conductor

Violins
Lani Hill, concertmaster
Bonnie Higgins, principal
Cindy Berry
Judy Fletcher
Karen Hales
Ann Law
Ellen Richards
Becky Richards
Ken Rogerson

Violas
Suzanne Ostler
Marie Pitkin
Heather Roberts

Cellos
Rachel Roberts, principal
Barbara Ballif
Alicia Milne
Monika Rosborough

Basses
Greg Peterson

Flutes
Vivian Harmer
Kim Bachelder

Oboe
Kerrie Suggs

Clarinets
Disireé Johnson

Bassoon
Patricia Smith

Horns
Michael Richards

Trumpets
Bret Jackson
Hal Briggs

Trombones
Scott Bergeson
Lawrence Willis

Timpani
Kevin Cope

Percussion
Michael Poulsen

PRODUCTION STAFF

Producer	Clayne Robison
Stage Director	Dennis Todd
Musical Director	David Dalton
Conductor	Stephen Green
Musical Coaches	Michael Munson
	Stacy Gilchrist
	Tracey Chisholm Bradshaw
Assistant Stage Director	Martha West
Set Design and Properties	Neil Vanderpool
Lighting Design	Lisa Wygant
Costumes	Helga Goff
Technical Director	Matt Campbell
Stage Manager	Kurt Draper
Publicity	Christine Nokleby
Graphics	David Warner
Box Office	Paul Duerden

UPCOMING OPERA EVENTS

CARMEN, with Lila Stuart, Martha West, Dennis Todd, Clayne Robison and Eric Glissmeyer; October 28-29 and November 2,4,5 de Jong Concert Hall.

Winter Opera Auditions, Friday, November 18, 3-6 p.m., de Jong Concert Hall.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, September 2, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SUSAN S. LEAVITT
piano

Student of Mona Smith

Toccata in E Minor, BWV 914 — Johann Sebastian Bach (1685-1750)
- Moderato
- Un poco allegro
- Adagio
- Fuga: Allegro

Sonata in E-flat Major, Hob. XVI/52 — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Adagio
- Finale: Presto

Berceuse in D-flat Major, op. 57, no. 154 — Frédéric François Chopin (1810-1849)

Des pas sur la neige, from *Préludes*, Book 1 — Claude Debussy (1862-1918)

Dream Cycle, op. 44 — Robert Muczynski (1929-)
- Allegro moderato
- Allegro risoluto
- Andante maestoso
- Allegro

SEPT 9 '88

THE SHOW

Act 1

Putting It Together
Tribute to Fred Astaire
A Visit to Mark Twain Country
Under the "Big Top"
Starlight Express
Music City USA

Act 2

Jellicle Cats
Peter Pan—Never Never Land
Sunday in the Park with George

Finale: The Best News Is . . .

CREDITS

WORLD OF DANCE
1988
Sept 21

Program

NEVER SAY GOODBYE
Cougarettes

AMERICAN SUITE
International Folk Dance Ensemble

FLY ME TO THE MOON
Ballroom Dance Company

BIRDS OF A FEATHER
Children's Dance Company

.... OF DANCE
Children's Dance Company

CHRYSIDIRIA
The Dancers' Company

CROATIAN SUITE
International Folk Dance Ensemble

STEPS IN TIME
Theatre Ballet

UNO, DUO
Cougarettes

INTERMISSION

CARNIVALE
Ballroom Dance Company

BODY MUSIC
The Dancers' Company

SPRING WATERS PAS DE DEUX
Theatre Ballet

UKRAINIAN SUITE
International Folk Dance Ensemble

FINALE

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, September 28, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JOANNE RUST
piano

Student of Irene Peery

Sonata No. 28 in A Major, op. 101 — Ludwig van Beethoven (1770-1827)

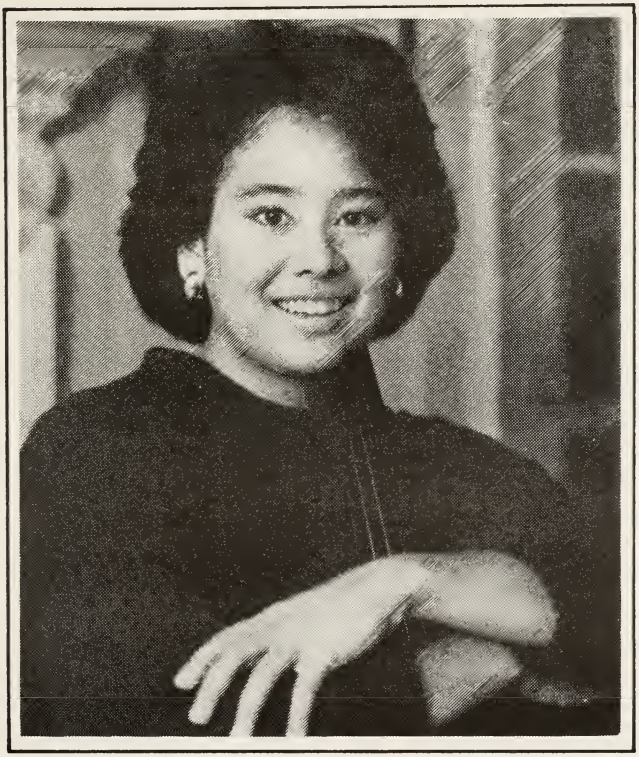
Allegretto ma non troppo
Vivace alla Marcia
Adagio, ma non troppo, con affetto
Allegro

Concerto No. 1 in D-flat Major, op. 10 — Sergei Prokofiev (1891-1953)

Allegro brioso
Andante assai
Allegro scherzando

Variations on a theme by Paganini, op. 35, Book II — Johannes Brahms (1833-1897)

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES



ALLISON ELDREDGE

CELLO

YOSHIE AKIMOTO

PIANO

7:30 p.m.
Thursday, September 29, 1988
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cello Suite No. 2 in D Minor, BWV 1008 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Menuett No. 1
Menuett No. 2
Gigue

Sonata for Cello and Piano — Claude Debussy (1862-1918)

Prologue
Serenade et Finale

Minstrel's Song, op. 71 — Alexander Konstantinovich Glazunov (1865-1936)

Polonaise Brillante in C Major, op. 3 — Frédéric François Chopin (1810-1849)

INTERMISSION

Sonata for Cello and Piano, op. 19 — Sergei Rachmaninoff (1873-1943)

Lento, Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Allison Eldredge appears through the courtesy of IMG Artists

ALLISON ELDREDGE, *cello*

Once in a great while a young and exceptional talent comes on the music scene and makes it obvious that a major artist has been born. At age 18, with an impressive collection of engagements, awards and critical acclaim, cellist Allison Eldredge has earned this distinction.

In recent seasons, Miss Eldredge performed with the New York Philharmonic under Zubin Mehta and the Los Angeles Philharmonic with André Previn. Additional orchestral appearances have included recent debuts with the Buffalo Philharmonic, Indianapolis Symphony and Miami's New World Symphony. Her busy recital schedule has taken her to the Kennedy Center, Royce Hall in Los Angeles and the White House as a guest of First Lady Nancy Reagan.

The 1988-89 season begins with her debut tour of Japan which includes an appearance with Yo-Yo Ma and the Metropolitan Symphony, a concert with the Tokyo Philharmonic and recitals in Tokyo and Osaka. In the United States she appears in recital throughout the country, including performances at Brigham Young University in Provo, Utah; Colorado College in Colorado Springs; Fairfield University in Connecticut; the University of Florida in Gainesville; the Phillips Collection in Washington, D.C. and the Cleveland Art Museum. Her orchestral appearances include a debut with the Cleveland Orchestra, the Savannah, Santa Barbara, Springfield (OH) and Cape Cod symphonies.

Born into a musical family, Allison Eldredge began piano studies at age three with her mother, concert pianist Yoshie Akimoto. She switched to the cello at age nine and within six months won her first competition. Since that time she has been the first prize winner in numerous competitions, among them the Bronislaw Kaper Awards Competition, the Juilliard Pre-College Cello Competition, the American String Teachers Association and the Los Angeles Philharmonic Student Stars Competition. She has been a Young Musician Foundation scholarship recipient each year since 1982.

Miss Eldredge is currently a freshman at the Juilliard School, where she is a student of Harvey Shapiro.

YOSHIE AKIMOTO, *piano*

Yoshie Akimoto won instant recognition in her Japanese homeland at age 10 when she won first prize on the prestigious All-Japan Student Competition. That same year, leading critics chose her as Best Performer in the NHK Radio Broadcast Competition. Subsequently she appeared on radio, television and in concert in all the major cities of Japan. At age 13, her appearance as the guest artist of the Osaka Philharmonic was doubly important in that it was a gala concert commemorating Mozart's 20th anniversary and she premiered Mozart's Piano Concerto, K. 415 in Japan. She also stunned the audience by composing her own cadenza with only three weeks of preparation and no piano score.

By her mid-teens, Miss Akimoto was well-known throughout Japan. Tokyo's Music-Arts Magazine stated, "Her depth of sensitivity and breadth of interpretation demonstrate a wealth of musical talent; a tremendous sense of rhythm and musical expression flavored by a distinct personal touch."

In 1964 the young pianist entered the Juilliard School of Music where she studied with James Friskin and Sascha Gorodnitzsky. One year later she won first prize at the International J.S. Bach Competition at Juilliard. In the summer of '69, she studied with Guido Agosti at the Accademia Chigiana in Sienna, Italy.

Miss Akimoto returned often to concertize in Japan while her career expanded internationally to include the U.S. and Europe. She made her New York debut at Alice Tully Hall in 1973 and has been guest soloist at several U.S. music festivals. In recent seasons, she performed recitals at the Kennedy Center, Constitution Hall and UCLA's Royce Hall.

Miss Akimoto has served as judge at international music competitions and guest instructor on university campuses. She directs the Akimoto piano studio in Los Angeles and all of her students have been competition winners.

Miss Akimoto is married to Stephen Eldredge and they have three children; Allison, 18, Elizabeth, 11 and Andrew, 8.

She coaches and performs with Allison who is a cellist, while managing a busy schedule at home and in concert.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 5, 1988 - 7:30 p.m.
Madsen Recital Hall

DISTINGUISHED ALUMNI HOMECOMING RECITAL SERIES

BARBARA ALLEN KOVALENKO
piano

Partita in G Major, no. 5, BWV 829 — Johann Sebastian Bach (1685-1750)

Praembulum
Allemande
Corrente
Sarabande
Tempo di Minuetto
Passepied
Gigue

15 Variations and a Fugue on an Original Theme, E-flat Major, op. 35 ('Eroica Variations') — Ludwig van Beethoven (1770-1827)

L'isle joyeuse — Claude Debussy (1862-1918)

INTERMISSION

Passacaglia and Allegra Barbara — Deon Nielsen Price

Fantasie in F Minor, op. 49
Berceuse, D-flat Major, op. 57
Ballade in A-Flat Major, op. 47
Ballade in F Minor, op. 52
— Frédéric François Chopin (1810-1849)

BARBARA ALLEN KOVALENKO, *pianist*

Barbara Allen Kovalenko, a native of Provo, Utah, made her orchestral debut at the age of ten, playing a Mozart Concerto with the Brigham Young University Symphony Orchestra. She was then, and for a number of years, a student of Reid Nibley. She received her BA and MA degrees from BYU in performance and musicology, where her major teacher was Carl Fuerstner. She then went to the University of Illinois, where she studied with Soulima Stravinsky, son of the famed composer, and earned her Doctor of Musical Arts degree.

She is currently professor of music at California State University at Long Beach, where she pursues an active career as a pianist and singer. She has been soloist with orchestras in California, Utah and the Midwest and has appeared in many solo and chamber music recitals and oratorios as well as giving master classes for pianists and singers.

Dr. Kovalenko has a long and close association with BYU. She is a great grandaughter of Jesse Knight, an important benefactor of the university. In addition to the many in her family who have attended school here, both of her parents, Mark K. and Phyllis Sloan Allen, have been on the faculty and chairmen of their respective department, Psychology and Interior Design. Her son, Mark Crockett, is the current president of the BYU student body.

Deon Neilsen Price, *composer*

Compositions by Deon Nielsen Price include more than ninety works, including vocal and instrumental sacred and secular solos and ensembles, song cycles, concerti, orchestral and large wind ensembles, and chamber music. Dr. Price has been acclaimed numerous times throughout the United States for her outstanding contributions in composition.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 6, 1988 - 7:30 p.m.
de Jong Concert Hall

1988 LISZT FESTIVAL

MEDALISTS of the 1988 GINA BACHAUER
INTERNATIONAL PIANO COMPETITION

and

THE BRIGHAM YOUNG UNIVERSITY
PHILHARMONIC ORCHESTRA

CLYN BARRUS, *conductor*

The Battle of the Huns, Concerto No. 1 — Franz Liszt (1811-1886)

ECKART HEILIGERS, *soloist*

Totentanz — Franz Liszt

ALAN CHOW, *soloist*

Concerto No. 2 — Franz Liszt

XIANG-DONG KONG, *soloist*

The American Liszt Society
presents

FESTIVAL 1988

October 6-8, 1988

Hosted by
BRIGHAM YOUNG UNIVERSITY
Department of Music
Provo, Utah

FOUNDED 1964

The American Liszt Society, Inc.

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A LETTER OF WELCOME

To each person attending our Liszt Festival 1988, a hearty welcome! You are joining us for programs which place Franz Liszt in the context of some of his most illustrious musical forebears and contemporaries, which focus particularly on the immense influence of Liszt upon Russian music, and which show aspects of Liszt's daring virtuoso esthetic upon new works in our own time.

The American Liszt Society seeks each year to renew the public's acquaintance with the vastness of Liszt's life and the creativity of his works through festivals such as this. Since 1968 we have been bringing together annually a plenitude of performers and scholars, often on college and university campuses, to present the results of their labors to each other, the Society's members and our assembled audiences - with palpable excitement.

As you attend these programs, bear in mind that they are made possible for you by the cooperation and goodwill not only of our hosts but also of those who are featured in every event. These contributions result from the desire of the many to present to you an unique series of events based on the splendor and power of music from the Lisztian sphere. May you enjoy and be moved by it to the fullest.

Sincerely,

Frank Cooper

Frank Cooper
President

Note: The Journal of the American Liszt Society and the Newsletter of the American Liszt Society are each published twice a year and mailed to our members around the world. Membership is open to all. with details available from the Membership Secretary. We invite everyone who loves the music of the 19th century in general and that of Liszt in particular to join our ranks and, thereby, to foster greater understanding of Liszt and his role in the history of music.

LISZT FESTIVAL 1988

Program Schedule

All daytime events in the Madsen Recital Hall of
the Harris Fine Arts Center
October 6, 7, and 8

THURSDAY:

9:00 a.m.	Stephen Johnson - *lecture*: "Liszt and his Musical Milieu"
9:30 a.m.	Daniel Paul Horn - *recital*: Clementi, Schubert and Liszt
11:00 a.m.	Clive Swansbourne - *recital*: Schumann, Rachmaninoff, and Tippet
2:00 p.m.	Lawrence Dutt - *lecture*: "New Musicological Uses of Computers"
3:00 p.m.	Alan Walker - *discussion*: "The Progress of a Biography"
4:00 p.m.	Louis Nagel - *recital*: Three Russians and Liszt
7:30 p.m.	Evening Concert (deJong Concert Hall) Xiang-Dong Kong, Alan Chow, and Eckart Heiligers, *soloists* (Medalists, 1988 Gina Bachauer International Piano Competition) with the BYU Philharmonic Orchestra Clyn Barrus, *conductor* Liszt: Battle of the Huns, Concerti Nos. 1 and 2, Totentanz

FRIDAY:

9:00 a.m.	Douglas Bush - *lecture*: "Alkan Centennial Tribute"
10:00 a.m.	Malcolm Brown - *lecture*: "Liszt's Influence on Russian Music"
11:00 a.m.	Vladimir Leyetchikiss - *recital*: The Virtuoso Transcription

2:00 p.m.	Gregor Benko - *lecture*: "Great Romantic Russian Virtuosi"
3:30 p.m.	Richard Tetley-Kardos: *recital*: Schubert, Glazounov and Liszt
7:30 p.m.	Choral Concert (Provo Tabernacle) BYU Men's and Women's Chorus Mack Wilberg, Jean Simons, *conductors* Music by Liszt, Kodaly and Fauré

SATURDAY:

9:00 a.m.	Duncan Stearns - *recital*: Alkan, Bortkiewicz, Hofmann and Liszt
10:15 a.m.	Mark Wait - *recital*: Liszt and Bolcom
11:30 a.m.	William Corbett-Jones - *recital*: Grieg, Smetana and Tchaikowsky
2:00 p.m.	Cristina Perotti and Lawrence Dutt - *duet recital*
3:30 p.m.	Michael Gurt - *recital*: Balakirev, Alkan, Chabrier and Liszt
7:30 p.m.	Choral/Orchestra Concert (deJong Concert Hall) BYU Singers, Concert Choir and BYU Philharmonic Orchestra Ronald Staheli, Mack Wilberg, and Clyn Barrus, *conductors* Music by Rimsky-Korsakoff, Borodin and Rachmaninoff

Daytime events are free
Evening events are gated and require tickets

The Department of Music at Brigham Young University, our host for the 1988 festival, is accredited by the National Association of Schools of Music and has approximately 450 majors enrolled in its undergraduate and graduate programs. The Department offers instruction leading to a variety of degrees, including the B.A., B.M., B.F.A., M.M., M.A., D.M.A., and Ph.D. Brigham Young University, which is supported by The Church of Jesus Christ of Latter-day Saints, has an enrollment of 27,000 students drawn from all over the world.

Thursday, October 6

9:00 a.m. K. NEWELL DAYLEY, Chairman of the Brigham Young University Department of Music, Official Welcome

STEVEN JOHNSON, *lecturer*
"Liszt and His Musical Milieu"
From the time of his arrival in Vienna through his virtuoso years, Liszt's musical circle was constantly expanding to include the greatest figures of both the older and younger generations of talent and genius.

9:30 a.m. DANIEL PAUL HORN, *recitalist*
"At the Keyboard with Clementi, Schubert and Liszt"

Muzio Clementi: Sonata in f minor, Op. 13 no. 6
Allegro agitato
Largo e sostenuto
Presto

Franz Schubert: Sonata in D Major, D. 850
Allegro vivace
Con moto
Allegro vivace
Allegro moderato

Franz Liszt: Two Legends
St. Francis of Assisi Preaching to the Birds
St. Francis of Paul Walking on the Waves
Polonaise, from Tchaikowsky's *Eugene Onegin*

11:00 a.m CLIVE SWANSBOURNE, *recitalist*
"Piano Music of Tippett, Schumann and Rachmaninoff"

Michael Tippett: Sonata No. 4 (1984)
Meduim slow
Medium fast
Slow
Fast
Slow

Robert Schumann: Davidsbündler-Dances, Op. 6
Nos. 1 - 18, complete

Sergei Rachmaninoff: Prelude in g-sharp minor, Op. 32, no. 11
Etude-Tableau in D Major, Op. 39, no. 9

(Thursday)

2:00 p.m. LAWRENCE DUTT, *lecturer*
"New Musicological Uses of Computers"
The rapidly advancing world of computer electronics is opening new avenues for those engaged in scholarly musical research and publication.

3:00 p.m. ALAN WALKER, *speaker*
"Liszt: The Progress of a Biography"
Work in progress on Volume 3 of Dr. Walkers *Magnum Opus* has revealed much new information about Liszt. Volume 2 is in galley stage ready for publication in December. Open discussion about these works.

4:00 p.m. LOUIS NAGEL, *recitalist*
"Keyboard Music of Three Russians and Liszt"

Sergei Liapounov:	Lesghinka, from *Transcendental Etudes*, Op. 11
Peter Tchaikowsky:	Dumka, Op. 59
	Troika (November), from *The Months*, Op. 37a
	Scherzo, from Sonata in G Major, Op. 37
Mily Balakirev:	Lullaby
Franz Liszt:	Il Penseroso, from *Years of Pilgrimage*, Book II
	Ballade No. 2 in b minor
	Valse Impromptu
	Hungarian Rhapsody No. 13

7:30 p.m. EVENING CONCERT (deJong Concert Hall)
The Gina Bachauer International Piano Competition presents the 1988 Medalists with the BYU Philharmonic Orchestra, Clyn Barrus, *conductor*

Franz Liszt:	The Battle of the Huns
	Concerto No. 1 - ECKART HEILIGERS, *soloist*
	Totentanz - ALAN CHOW, *soloist*
	Concerto No. 2 - XIANG-DONG KONG, *soloist*

Friday, October 7

9:00 a.m. DOUGLAS BUSH, *lecturer*
"Alkan Centennial Tribute"
Charles Valentin Alkan's inventive and challenging works have been reclaimed from oblivion and, in part, have re-entered the repertoire in the century which has passed since his death at age 74.

10:00 MALCOLM HAMRICK BROWN, *lecturer*
"Liszt's Influence on Russian Music"
The examples provided by Liszt the pianist, the composer and the teacher profoundly affected Russian romantic composers and gave rise to a distinctive body of musical literature.

11:00 VLADIMIR LEYETCHKISS, *recitalist*

Liszt:	Wizard's March from Glinka's *Russlan and Ludmilla*
	Song Transcriptions after Franz Schubert
	Doppelgänger
	Erlkönig
	Walter's Song, from Wagner's *Die Meistersinger*
	Isolde's Liebestod, from Wagner's *Tristan and Isolde*
Mussorgsky:	Intermezzo, in MODO CLASSICO
Leyetchkiss:	Ritual Dance, from Stravinsky's *Rite of Spring*
Feinberg:	Scherzo, from Tchaikowsky's *Symphony No. 6*

2:00 p.m. GREGOR BENKO, *lecturer*
"Great Romantic Russian Virtuosi on Record"
Nineteenth century Russian pianism descended from Field, Henselt and Liszt through the Rubinstein brothers and others to produce a great nationalistic school of playing which still commands adulation worldwide.

3:30 p.m. RICHARD TETLEY-KARDOS, *recitalist*
"Piano Works of Liszt and Glazounov"

Franz Liszt:	Song Transcriptions after Franz Schubert
	Frühlingsglaube
	Rastlose Liebe

Alexander Glazounov: Sonata No. 1 in b-flat minor, Op. 74
Allegro moderato
Andante
Finale: Allegro Scherzando
Theme and Variations, Op. 72
Nikolai Miaskowsky: Reminiscence
Franz Liszt: Waltz, from Gounod's *Faust*

7:30 p.m. EVENING CONCERT (Provo Tabernacle)
BYU Women's Chorus, Jean Simons, *director*
BYU Men's Chorus, Mack Wilberg, *director*

I

O filii et filiae — Volckmar Leisring

Praise to the Lord, the Almighty — arr. by John Rutter and Vaclav Nelhybel

COMBINED CHOIRS, BRASS, AND ORGAN

II

Lauda Jerusalem — Niccolo Porpora (1686-1768)

La Fée aux Chansons, Op. 27, no. 2 — Gabriel Fauré (1845-1924)

Puisqu'ici-Bas Toute Ame, Op. 10 — Gabriel Fauré

O heilige Nacht (Weihnactslied)(1875-1876) — Franz Liszt (1811-1886)

Rob Dunn, *tenor*

St. Gregory's Day — Zoltán Kodaly (1882-1967)

Evening Song — Zoltán Kodaly

See the Gipsies — Zoltán Kodaly

BYU WOMEN'S CHORUS

III

Round for 20 Voices (Processional) — Charles Burney (1726-1814)

Let There Be Light! — Gilbert Martin (1942-)

Vidi Aquam — David Hurd

Parley Belnap, *organ* (BYU faculty member)

Fête Polonaise, from *Le Roi malgré lui* — Emmanuel Chabrier (1841-1894)

Paul Pollei and Jeffrey Shumway, *piano* (BYU faculty members)

Ossa arida (1879) — Franz Liszt (1811-1886)

Two Songs of the Sea

What Shall We Do with the Drunken Sailor — arr. by Robert Shaw and Alice Parker

A Whale of a Tale — arr. by Ruth Artman

BYU MEN'S CHORUS

IV

Nun danket alle Gott (1883) — Franz Liszt (1811-1886)

COMBINED CHOIRS, BRASS, AND ORGAN

Saturday, October 8

9:00 a.m. DUNCAN STEARNS, *recitalist*

"The Romantic Piano"

Leopold Godowsky: Two Sarabandes, after Rameau (from *Renaissance*)

E Major

a minor

Gabriel Fauré: Impromptu no. 3, op. 40
Sergei Bortkievich: Five Concert Etudes, from Op. 15
Josef Hofmann: Nenien (Legend)
The Sanctuary
Franz Liszt: Sonata in b minor (Version edited by Josef Hofmann)

Artist's Management: John Higham
London, England

10:15 MARK WAIT, *recitalist*
"Piano Music by Liszt and Bolcom"
Franz Liszt: Four Little Piano Pieces: 1865, 1865, 1873, 1876
Variations on Bach's *Weinen, Klagend, Sorgen, Zagen*
William Bolcom: Twelve New Etudes (Winner, 1988 Pulitzer Prize)
Book I - Fast, furious
Récitatif
Mirrors
Book II - Scene d' opéra
Butterflies, hummingbirds
Nocturne
Book III- Premonitions
Rag infernal
(Syncopes apocalyptiques)
Invention
Book IV - Vers le silence
Hi-jinks
Hymne à l'amour

11:30 WILLIAM CORBETT-JONES, *recitalis*t
"Romantic Music of Northern and Eastern Europe"
Edvard Grieg: Hjemve (Homesickness), Op. 57
Sonata in e minor, Op. 7
Allegro moderato
Andante molto
Alla Menuetto ma poco piu lento
Molto allegro

	Bedrich Smetana:	Three Polkas: a minor, A Major, and F-sharp Major Freude (Joy), Lied (Song), Cibulick (Little Onion), Slepicka (Little Hen), and Skocná (Jumping Dance)
	Peter Tchaikowsky:	October, from *The Months*, Op. 37a Theme and Variations in F Major, Op. 19, no. 6

2:00 p.m. CRISTINA PEROTTI and LAWRENCE DUTT, *duettists*
"Music for Four Hands at One Keyboard"

Sergei Rachmaninoff:	Six Pieces, Op. 11
Dmitri Shostakovich:	Concertino
Franz Liszt:	Orpheus Hungarian Rhapsody No. 3 Benediction and Oath, from Berlioz' *Benvenuto Cellini* Hungarian Rhapsody No. 2

3:30 p.m. MICHAEL GURT, *recitalist*

Mily Balakirev:	Sonata in b-flat minor Andantino Mazurka moderato Intermezzo: Larghetto Allegro non troppo ma con fuoco Transcription of Glinka's *The Lark* Islamey (Oriental Fantasy)
Charles Alkan:	Four Sketches, from *Op. 63* La Vision Scherzettino Le Premier Billet-Doux La Tambour bat aux Champs
Enrique Granados:	The Maiden and the Nightingale, from *Goyescas*
Michael Gurt:	Transcription of Chabriers's *Espana*
Franz Liszt:	Reminiscences of Mozart's *Don Giovanni*

7:30 p.m. EVENING CONCERT (deJong Concert Hall)
BYU Singers, Ronald Staheli, *director*
BYU Concert Choir, Mack Wilberg, *director*
BYU Philharmonic Orchestra, *Clyn Barrus, director*

I

Give Glory to His Mighty Name, from *Athalia* — George Frederick Handel (1685-1759)

Quiet Rain — Hildor Lundvik (1885-1951)

Four Choruses form *Catulli Carmina* — Carl Orff (1895-1981)

Eis aiona tui sum (Praelusio)
Vivamus, mea Clodia
Miser Catulle
Eis aiona tui sum (Exoduim)

Two Spirituals

Deep River — arr. by Gerre Hancock

I'm Runnin' On — arr. by Mack Wilberg

BYU CONCERT CHOIR

II

O Clap Your Hands — Orlando Gibbons (1583-1625)

Ululate, quia prope est dies Domini — Ildebrando Pizzetti (1880-1968)

Zum Gali — arr. by Maurice Goldman

My Love Dwelt In a Northern Land — Edward Elgar (1857-1934)

I Got Rhythm — George Gershwin--Staheli (1898-1937)

BYU SINGERS

----INTERMISSION----

III

Glory! Op. 21 — Nikolas Rimsky-Korsakov (1844-1908)

Ronald Staheli, *conductor*

The Bells, Op. 35 — Sergei Rachmaninoff (1873-1943)

II. Lento

Lila Stuart, *soprano*
Clyn Barrus, *conductor*

Polovetsian Dances from *Prince Igor* — Alexander Borodin (1833-1887)

Mack Wilberg, *conductor*

COMBINED CHORUSES AND ORCHESTRA

BIOGRAPHIES

CLYN BARRUS graduated from the Curtis Institute of Music in Philadelphia and the Vienna Academy of Music in Austria with highest honors. He was awarded his Doctor of Musical Arts degree from the University of Michigan and performed as principal violist with the Vienna Symphony in Austria and the Minnesota Orchestra in Minneapolis for a combined total of seventeen years. As a soloist and as a member of chamber music groups, he performed in Europe, Asia, North America, and Australia and recorded with Deutsche Grammophon and Phillips. He served as the conductor of Minneapolis Civic Symphony, Minnesota Youth Symphony, and Kontrapunktus and Capella Akademica of Vienna.

GREGOR BENKO, a founder of the International Piano Library (now the International Piano Archives at the University of Maryland) and a widely recognized authority on piano performance, has been a leader in the rediscovery and reissue of historic recordings by Gieseking, Hofmann, Kapell, Landowska, Loesser, Moiseiwitsch, Rachmaninoff and others. He has served as a consultant to RCA Red Seal, Time-Life Recordings and the Musical Heritage Society.

MALCOLM HAMRICK BROWN, a Georgian by birth, took his undergraduate degree at Converse College and his master's at the University of Michigan, both in piano. He received his Ph.D. in Music Theory from Florida State University. As Professor and Chairman of Musicology at Indiana University, he has published many articles, and is the founder of the series of Russian Music Studies published by University Microfilm International.

DOUGLAS BUSH, born in Montana, received his undergraduate degree and his Master's in Organ Performance and Theory from Brigham Young University, and his Ph.D. in Musicology from the University of Texas at Austin. On the BYU faculty since 1978, he is Assistant Professor of Music and actively involved in researching the Renaissance and Baroque periods. He has published a number of articles and has several in the press.

ALAN CHOW of Fayetteville, Arkansas, is the Silver Medalist of the 1988 Gina Bachauer International Piano Competition. Born in Miami, Florida, Mr. Chow is currently a music faculty member of the University of Arkansas.

Alan Chow studied with Nelita True at the University of Maryland, Sasha Gorodnitzki at the Juilliard School School of Music, and is now a doctoral student with Menahem Pressler at Indiana University. He has performed in numerous master classes and has an outstanding background of scholarships and scholastic honors.
He is a prizewinner in many prestigious competitions as well as being first prize winner in such competitions as the Concert Artists Guild International New York Competition, the Missouri Southern International Piano Competition and others.
Mr. Chow has performed with over 20 orchestra including the Oakland Symphony, Utah Symphony, the National Symphony, and the Chicago Civic Orchestra. He has appeared on PBS Television and in recital at music centers throughout the United States.
He is currently under management by Concert Artists Guild.

WILLIAM CORBETT-JONES was born in the Philippines and raised in the San Francisco area. His teachers included Alexander Lieberman, Lily Kraus, Egon Petri and Adolph Baller. He has concertized in the U.S., Canada, Asia, Europe and Mexico as a soloist and as a member of the Alma Trio from 1968-76 and of the Crown Chamber Players of the University of California from 1968-1978. Presently, he is Professor of Music at San Francisco State University, which has granted him doctoral equivalence.

LAWRENCE DUTT and CRISTINA PEROTTI have been duettists since 1984 when they met at the Academia Chigiana in Siena, Italy. An Ohioan by birth, he majored in orchestral conducting at the College-Conservatory of Music of the University of Cincinnati. An Italian by birth, Miss Perotti won the Zanella Prize of the Italian Ministry of Public Instruction at 13, graduated with honors from the Nicolini Conservatory and was co-winner of the National Competition at Albenga. The Perotti-Dutt Duo has toured in Europe, the U.S. and South America.

ECKART HEILIGERS of Hannover, West Germany, is the Bronze Medalist of the 1988 Gina Bachauer International Piano Competition. Born in Kleve, West Germany, he currently studies with Karl-Heinz Kämmerling at the Hochschule für Musik und Theater in Hannover.
He has participated in many regional and international music competitions and won First Prize in the G. B. Viotti International Music Competition, Italy, the Maria Callas International Music Competition, Greece, and the Robert-Schumann-Wettberwerb, West Germany.
Mr. Heiligers trained with Julia Hechtl at the Kreismusikschule in Kleve, Boguslaw Strobel at the Robert Schumann Institute in Düsseldorf, and at Freiherr-vom-Stein-Gymnasuim in Kleve. He has given recitals and concerts in Austria, Belgium, France, Germany, Greece, Italy, and Switzerland, as well as many radio recordings. In 1984 Mr. Heiligers performed at the Vaisou-la-Romaine Festival and the Carpentras Festival in France.

MICHAEL GURT, began his early musical training with his father, Joseph Gurt, and graduated with top honors from the University of Michigan School of Music. He did his graduate work at Juilliard, where he won many honors, including the William Petschek Scholarship. He also won the Juilliard Concerto Competition, earning an appearance with the Juilliard Orchestra at Lincoln Center. In 1982 he won first prize at the Gina Bachauer International Piano Competition and subsequently was invited to give recitals in Alice Tully Hall, New York; Ambassador Auditorium, Los Angeles; Steinway Hall, Salt Lake City; Orchestra Hall, Detroit; and many other cities throughout the country.
He has appeared with the Philadelphia, Baltimore, Utah, and Chicago symphonies and was featured on a nationwide PBS broadcast in 1983, performing the Rachmaninoff Third Concerto with the Utah Symphony. Recent concert tours have taken him to Australia, Greece, Germany, South Africa, Uruguay, and Argentina. Michael Gurt is presently a professor of piano at Louisiana State University and a faculty member at the Sewanee Summer Music Festival.

DANIEL PAUL HORN, a Michigan native, studied at the Peabody Conservatory and at the Juilliard School, which awarded him a Doctor of Musical Arts. His teachers have included Martin Canin, Walter Hautzig, Ann Schein and Jerome Lowenthal. Currently, he coaches with Menachem Pressler. A prize-winning pianist and active as a recitalist, chamber musician and assisting artist, he spent the past summer at the Institute for Young Artists of the Ravinia Festival. He is currently Assistant Professor of Piano at the Wheaton College Conservatory of Music.

STEPHEN JOHNSON, a Californian by birth, received his undergraduate degree from California State University at Fullerton, his Master's from University of California at Los Angeles, and now is completing his Ph.D. in Music History with a dissertation on Mahler's Third Symphony. An Assistant Professor of Music at Brigham Young University, he recently delivered a paper at the INCS meeting in Boston.

VLADIMIR LEYETCHKISS, a Russian by birth, began his studies in the Soviet city of Baku before attending the Moscow Conservatory where he studied with Heinrich Neuhaus. An active transcriber for the piano of orchestral scores, he won Stravinsky's approval of his setting of *The Rite of Spring*, which is now available from Schirmer. He has concertized in Europe and the U.S. and recorded two albums of transcriptions and original works for Orion. He is a member of the faculty of Northwestern University.

LOUIS NAGEL, was born in Kentucky and went on to receive all three of his degrees from the Juilliard School where his piano teachers included Rosina Lhevinne and Josef Raieff. He also had classes with Joseph Bloch and Vincent Persichetti. Subsequently, he studied privately with Vladimir Ashkenazy. As Associate Professor of Piano at the University of Michigan, he heads the Doctoral Program in Piano. He has concertized and given workshops and masterclasses in Europe and the United States. He has recorded the Bach Partitas for Educo Records.

DUNCAN STEARNS grew up in Washington, D.C. He studied under Rosina Lhevinne and Sasha Gorodnitzki at the Juilliard School, where he won both the Samaroff Award and the William Schuman Award. In addition to successful tours in Europe and the U.S., he appeared under Andre Previn's baton for educational television and recorded works of Josef Hofmann for the Musical Heritage Society. Willis Music publishes his concert arrangements and transcriptions.

RONALD STAHELI is currently director of the Brigham Young University Singers. He graduated from Brigham Young University with a degree in piano performance and music theory, where he was cited as Outstanding Musician. He holds M.M. and D.M.A. degrees in choral music from the University of Southern California, where he twice received the Outstanding Choral Musician Award. Before joining the Brigham Young University faculty in 1978, he was a member of the choral faculty at Wichita State University.

CLIVE SWANSBOURNE was born in England and educated at the Royal College of Music in London. He holds a Doctorate in Performance from Yale University's School of Music, where he worked with Claude Frank and Ward Davenny. Other teachers have included Bryce Morrison, Stephen Savage and Charles Rosen. He has performed more than 200 times in the U.S., Canada, England and Scotland. A winner of several prizes from competitions in England and the U.S., he currently teaches at the University of Texas in Odessa.

RICHARD TETLEY-KARDOS gave his first recitals in the U.S. at 11, published his first composition at 13 and, by the age of 20 had appeared twice with the Los Angeles Philharmonic as well as in Hollywood Bowl. He tours worldwide, frequently under the aegis of the U.S. State Department. Retired from his professorship in piano at Ohio State University, he now lives in Guadalajara, Mexico and has recorded for Orion, Nippon Victor, Japanese Columbia, and Audiofon.

MARK WAIT is Assistant to the President of the University of Colorado at Boulder, where he has been on the faculty of the College of Music since 1975. He has concertized in the U.S. and broadcast performances of modern music over National Public Radio. In 1978, he and Morris Cotel presented the first complete New York performance of Boulez' *Structures, Book 2, for Two Pianos.* Besides his musical interests, he pursues classical Greek literature and American political history.

ALAN WALKER was born in England. After receiving his Doctor of Music from the University of Durham, he taught counterpoint and harmony at the Guildhall School of Music, was a producer in the Music Division of the BBC, authored and edited five books, contributed to the Encyclopedia Britannica and crossed the Atlantic to become Professor and Chairman of the Music Department of MacMaster University in Hamilton, Ontario. His three-volume study of Franz Liszt is two-thirds completed.

MACK WILBERG is an assistant professor and the director of choral activities at Brigham Young University, where he conducts the Concert Choir and Men's Chorus. He received his undergraduate degree in piano performance at BYU and completed his Master's and Doctorate degrees in choral music at the University of Southern California, where he was voted the outstanding graduate of 1985 at the doctor of musical arts level.
Mack Wilberg's musical life is channeled into conducting, performing, teaching, and composing. He was the winner of the National Federation of Music Clubs Student Auditions in 1979 and has performed as a soloist with the Utah Symphony, BYU Philharmonic Orchestra, Mormon Youth Symphony, and Pusan (South Korea) Symphony. He is also a nationally recognized and much published composer.

XIANG-DONG KONG, native of Shanghai, People's Republic of China, is Gold Medalist of the 1988 Gina Bachauer International Piano Competition.
In 1986 he won Seventh Prize at the Tchaikowsky International Piano Competition in Moscow at the age of 17; one of the youngest entrants ever to compete in this prestigious competition. He was featured with the U.S.S.R. National Symphony Orchestra in the final concert which was broadcast over Soviet television and seen around the world.

Mr. Kong has performed with the Shanghai Symphony Orchestra and the Central Philharmonic Orchestra of Beijing numerous times, and has been featured in solo recitals throughout China as well as television documentaries. At the age of ten, Kong was filmed in a 1978 United States documentary entitled *From Mao to Mozart* which featured violinist Isaac Stern on tour in China. Kong appears in the film as the first of two young boys who play the piano for Mr. Stern at the Shanghai Conservatory of Music.

Mr. Kong received his first lessons from his mother, an accomplished pianist herself. Because of the Cultural Revolution's prohibitions, she put cloth between the strings and hammers of the piano so no one would hear and report her son playing a Western instrument. She later devised a paper keyboard which Kong faithfully practiced on in silence at the kitchen table from 1973 to 1976. When it was finally safe to proceed openly with his training, Kong entered the Primary School of the Shanghai Conservatory of Music at age eight as a member of the first class of the reopened conservatory.

Kong has recently completed music and piano training at the Middle School of the Shanghai Conservatory of Music and is now studying at Brigham Young University.

The American Liszt Society and its officers would very much like to thank those who have coordinated and assisted in the preparations and the organization of this year's festival.

K. Newell Dayley - Chairman of the Music Department of Brigham Young University

Paul C. Pollei - Coordinator for 1988 Festival

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 8, 1988 - 7:30 p.m.
de Jong Concert Hall

1988 LISZT FESTIVAL

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald J. Staheli, *director*

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC
Clyn D. Barrus, *director*

I

Give Glory to His Mighty Name, from *Athalia* — George Frederick Handel (1685-1759)

Quiet Rain — Hildor Lundvik (1885-1951)

Four Choruses form *Catulli Carmina* — Carl Orff (1895-1981)

Eis aiona tui sum (Praelusio)
Vivamus, mea Clodia
Miser Catulle
Eis aiona tui sum (Exoduim)

Two Spirituals

Deep River — arr. by Gerre Hancock

I'm Runnin' On — arr. by Mack Wilberg

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

II

O Clap Your Hands — Orlando Gibbons (1583-1625)

Ululate, quia prope est dies Domini — Ildebrando Pizzetti (1880-1968)

Zum Gali — arr. by Maurice Goldman

My Love Dwelt In a Northern Land — Edward Elgar (1857-1934)

I Got Rhythm — George Gershwin--Staheli (1898-1937)

BRIGHAM YOUNG UNIVERSITY SINGERS

----INTERMISSION----

III

Glory! Op. 21 — Nikolas Rimsky-Korsakov (1844-1908)

Ronald Staheli, *conductor*

The Bells, Op. 35 — Sergei Rachmaninoff (1873-1943)

II. Lento

Lila Stuart, *soprano*
Clyn Barrus, *conductor*

Polovetsian Dances from *Prince Igor* — Alexander Borodin (1833-1887)

Mack Wilberg, *conductor*

COMBINED CHORUSES AND ORCHESTRA

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Tuesday, October 11, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

PATRICIA B. SMITH
piano

student of Dr. Irene Peery

Fantasy and Fugue in A Minor, BWV 944 — Johann Sebastian Bach (1685-1750)

Sonata in B-flat Major, K. 498a — Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegro

Etude No. 1 op. 2 — Sergei Prokoffief (1891-1953)

The Girl with the Flaxen Hair — Claude Debussy (1862-1918)

Concerto No. 2 in A Major — Franz Liszt (1811-1886)

Adagio sostenuto assai--Allegro Deciso

Assisted by members of the BYU Philharmonic
conducted by Clyn Barrus

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 13, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT SHOWCASE RECITAL

Prelude et Allegro — Eugene Bozza (1905-)

Scott Bergeson, *trombone*
Michael Munson, *piano*

Time Pieces for Clarinet, op. 43 — Robert Muczynski (1929-)

Allegro moderato
Andante molto--allegro

Cindy Child, *clarinet*
Deena Robinson, *piano*

Havanaise, op. 83 — Camille Saint Saëns (1835-1921)

Jeff Olpin, *violin*
Michael Munson, *piano*

Tableaux de Provence — Paul Maurice (1910-1967)

Dis Alyscamps L'ame Sousaire
Lou Cabriaan

Jo Ellen Turley, *saxophone*
Jennifer Jacobson, *piano*

"Adieu, forêts", from *Jeanne d'Arc* — Peter Ilyitch Tchaikovsky (1840-1893)

"I Hate Music" — Leonard Bernstein (1918-)

My Name is Barbara
Jupiter Has Seven Moons
The Big and Little Indian

Martha West, *mezzo-soprano*
Michael Munson, *piano*

Cavatine, op. 144 — Camille Saint Saëns (1835-1921)

Bryce Mecham, *trombone*
Michael Munson, *piano*

Sonata in B Minor, op. 58 — Frédéric François Chopin (1810-1849)

Largo
Presto non tanto

Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 14, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SUZANNE BERRETT
violin

student of Barbara Williams

assisted by Robert Nakea, *piano*

Partita no. 1 in B Minor, BWV 1002 — Johann Sebastian Bach (1685-1750)

Allemande
Double
Courante
Double: Presto
Sarabande
Double
Tempo di Bourrée
Double

Sonata No. 5 in F Major, op. 24 (Spring Sonata) — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto expressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Suite in A Minor, op. 10 — Christian Sinding (1856-1941)

Presto
Adagio
Tempo giusto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 18, 1988 - 7:30 p.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

RESIDENT ARTIST SERIES

BRASSWORKS

David Blackinton, *trumpet*
Newell Dayley, *trumpet*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone and euphonium*
Steven Call, *tuba*

BYU PHILHARMONIC TRIO

Bret Jackson, *trumpet*
Kathy Uzzle, *horn*
Bryce Mecham, *trombone*

also assisted by

Maralee Palmer, *horn*
Greg Campbell, *horn*
Mack J. Wilberg, *piano*

Three Pieces — Johann Pezel (1639-1694)

Intrade
Sarabande
Bal

Quintet No. 2, op. 6 — Victor Ewald (1860-1935)

Theme con Variationi
Allegro vivace

Andante et Allegro — J. Ed Barat

Daniel Bachelder, *euphonium*
Mack J. Wilberg, *piano*

INTERMISSION

Scherzo — John Cheetham (1939-)

Sonata — Francis Poulenc (1899-1963)

Allegro
Rondeau
Andante

Concertant Suite for Tuba and four French Horns — Christer Danielsson (1942-)

Largo - Allegro vivo
Moderato misterioso
Andante con sentimento
Alla Marcia

Steven Call, *tuba*
Maralee Palmer, *horn* Gaylen Hatton, *horn*
Kathy Uzzle, *horn* Greg Campbell, *horn*

Sonata pian'e forte — Giovanni Gabrieli (1557-1612)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 19, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

JOELLEN TURLEY
alto and soprano saxophones

student of Dr. C. Raymond Smith

assisted by Jennifer Jacobson, *piano*

Tableaus de Provence — Paule Maurice (1910-1967)

- Farandoulo di chatouno
- Cansoun per ma mio
- La boumiano
- Dis alyscamps l'amo souspire
- Lou cabridan

Sonata in A Minor — Carl Philipp Emanuel Bach (1714-1788)

- Poco adagio
- Allegro
- Allegro

Concerto in C, K. 314 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro aperto
- Andante ma non troppo
- Allegro

Concerto for Alto Saxophone — Pierre Max Dubois (1930-)

- Lento espressivo--Allegro
- Lento nostalgico
- Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 20, 1988 - 7:30 p.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

VISITING ARTIST SERIES

GARY BUTTERY
tubist

Mack J. Wilberg, *piano*
Steven Call, *tuba*
Gaylon Hatton, *horn*
Dan Bachelder, *euphonium*
Bryce Mecham, *euphonium*
Mark Sheldon, *narrator*

Dance of the Ocean Breeze — Roger Kellaway (1939-)

Sonata — Bruce Broughton
- Allegro moderato
- Aria
- Allegro leggero

Capriccio for Tuba — Krzysztof Penderecki (1933-)

Wonderland Duets — Raymond Luedeke
- Energetically
- Grazioso
- Largo
- Moderato

INTERMISSION

Quartet for Brass — Wilhelm Ramsoe--Buttery

Bocoxe — Bodem Porrell de Aquino

Concerto No. 3 in D Minor — Johann Sebastian Bach--Megan
Vivace

Conversations with Grace for Whale and Tuba — Gary Buttery
(1952-)

CONVERSATIONS WITH GRACE

Conversations With Grace is a work not originally conceived as a duet, or for that matter, even as a piece to be heard outside of the watery existence of the Humpback Whale. It is, rather, a "song", thought of and sung by a Humpback Whale and recorded by Roger and Katy Payne in their acoustic research with these gentle giants off Bermuda, and later musically notated and embellished with the addition of the gentle giant of the wind instrument world, the tuba. Conversations With Grace is just that, an attempt at a musical dialogue between a Humpback Whale, whom I named Grace, and an accoustic wind instrument that can best approximate the timbre, range, and emotions of this lovely voice in the sea.

Conversations With Grace can be musically analyzed in three distinct sections. The first consists of thematic motives sung by Grace and then imitated by the tuba, the second is a harmonic duet between the two voices, and the final section employs Grace as the harmonic accompaniment to one of humankind's favorite songs. Thus the cycle could be endless if we listen to them as they may to us. Interestingly, it has been found that whales "sing" for the fun of it, and that their songs differ from their functional communication between one another. This leads to the extremely interesting hypothesis that if whales have an "art form" such as their song, separate from their "talking" back and forth, we may not be the only creative musical force on this planet. It is my hope that *Conversations With Grace* might just whet your appetite for a wonderful new reverence for one of God's unique creatures.

Gary Buttery

The slides accompanying tonight's performance were taken by Gary Buttery during his work with Humpback Whales in the waters off Newfoundland from 1978-1981.

GARY BUTTERY received his early musical training in the Omaha metropolitan area. He has studied with such noted artists as Roger Bobo, Don Harry, Gene Pokorny, Jack Robinson, and Dan Perantoni. He earned his Bachelor and Master of Music degrees in tuba and in music theory/composition from the University of Northern Colorado. Prior to settling in Connecticut, he performed with the Long Beach Symphony, the San Carlo Opera Company, and was on the faculty of Pepperdine University.

Presently, Gary is principal tubist in the United States Coast Guard Band, the premiere band of the Coast Guard, based in New London. He is also a member of the Atlantic Tuba Quartet, co-owner of Whaling Music Publishers, teaches at the University of Rhode Island and at Connecticut College, serves on the Summit Brass Executive Council, and has performed locally with the Paul Winter Consort. Gary has had numerous new works for tuba written for him, including Roger Kellaway's *Arcades I for Tuba and Piano*, George Heussenstamm's *Dialogues for Alto Saxophone and Tuba*, Allan Blank's *Divertimento for Tuba and Band*, Richard Penner's *Sharing*, Boston composer Frank Warren's *Seven Duets for Tubassoon*, and presently Vaclav Nelhybel's *Concerto for Tuba*. He has performed throughout the United States as a soloist featured with the NBC Orchestra on Johnny Carson's Tonight Show.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 21, 1988 - 7:30 p.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

BRASS RECITAL

Laurence Lowe, *horn*
Edward Gornik, *trumpet*
Bret Jackson, *trumpet*
Mack Wilberg, *piano*

Concerto in E-flat Major — Georg Philipp Telemann (1681-1767)

Andante
Vivace
Andantino
Allegro

Edward Gornik, *trumpet*
Mack Wilberg, *piano*

Georgian Dance — Sulkhan Tsintsadze (1925-)

Laurence Lowe, *horn*
Mack Wilberg, *piano*

Sonata for Trumpet — Henry Purcell (1659-1695)

Allegro
Grave
Allegro

Edward Gornik, *trumpet*
Mack Wilberg, *piano*

Vocalise

Serge Rachmaninov
(1873-1943)

Laurence Lowe, *horn*
Mack Wilberg, *piano*

Concerto for Two Trumpets

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

Edward Gornik, *trumpet*
Bret Jackson, *trumpet*
Mack Wilberg, *piano*

Concerto for Horn

David Amram
(1930-)

Andante
Allegro assai

Laurence Lowe, *horn*
Mack Wilberg, *piano*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 22, 1988 - 9:00 a.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

BYU BRASS ENSEMBLES

Sonata — Francis Poulenc (1899-1963)

Allegro moderato
Andante
Rondeau

Bret Jackson, *trumpet*
Cathy Uzzle, *horn*
Bryce Mecham, *trombone*

Concertante Suite — Christer Dannielsson

Andante con sentimento
Alla marcia

Steven Call, *tuba*
Greg Campbell, Maralee Palmer, Cathy Uzzle,
Gaylen Hatton, *horns*

Jesu, Joy of Man's Desiring — Johann Sebastian Bach (1685-1750)

Holy is God the Lord, from *Elijah* — Felix Mendelssohn (1809-1847)

BYU Trombone Choir
Bryce Mecham, Scott Bergeson, Will Kimball,
Brett Cook, Kregg Mowery, Peter Jensen, Eric Brewer,
Michael Morgan, Matthew Rice, Kim Klauer,
Lawrence Willis, Jay Hanson, James Evans

Cappricio for Tuba — Krzysztof Penderecki (1933-)

Gary Buttery, *tuba*

Three Pieces — Johann Pezel (1639-1694)

Intrade
Sarabande
Bal

Theme and Variations — Victor Ewald

Scherzo — John Cheetham

BYU Brassworks
Bret Jackson, *trumpet*
Newell Dayley, *trumpet*
Gaylen Hatton, *horn*
Daniel Bachelder, *trombone*
Steve Call, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 22, 1988 - 1:00 p.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

23rd ARMY BAND BRASS QUINTET

INTERMOUNTAIN BRASS QUINTET

Scherzo and Lied	Ludwig Maurer (1789-1878)
Contrapunctus	Johann Sebastian Bach (1685-1750)
Sonata No. 22	Johann Pezel (1639-1694)
Sonata - "Die Bankelsangerlieder"	Anonymous
M.A.S.H.	Arr. by Neil Weight
Semper Fidelis	John Philip Sousa (1854-1932)

The 23rd Army Band Brass Quintet (Brass by Five)

SSG Robert L. Hixson, *trumpet*
SGT Dennis Husted, *trumpet*
SGT Wayne A. Webb, *trombone*
SSG L. Brent Christensen, *horn*
SSG Kim C. Dalby, *euphonium*

Revoicy Venir du Printemps — Claude Le Jeune (1528-1600)

Galliard battaglia — Samuel Scheidt (1587-1654)

Quintet — Malcolm Arnold (1921-)

Allegro vivace
Chaconne
Con brio

The Intermountain Brass Quintet

Bob Brown, *trumpet*
Steve Mansfield, *trumpet*
Linda Troester, *horn*
Brian Priebe, *trombone*
Steve Ross, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 22, 1988 - 6:00 p.m.
Madsen Recital Hall

UTAH BRASS FESTIVAL

FESTIVAL BRASS CHOIRS

Echo	Hans Leo Hassler (1564-1612)
Canon	Wolfgang Amadeus Mozart (1756-1791)
Massed Horn Choir	
War March of the Priests, from *Athalia*	Felix Mendelssohn (1809-1847)
Sonatina No. 1	Joseph Forestier
Massed Trumpet Choir	
Da Jesu an dem Kreuze stund	Samuel Scheidt (1587-1654)
Just Bach	Paul Tanner
Massed Trombone Choir	
Mon Coeur Se Recommende a Vous	Orlando Lasso (1530-1594)
Baby Face	Arr. by Woo
Massed Tuba and Euphonium Choir	
Alleluia, Alleluia	William Byrd (1543-1623)
This Old Man March	Robert Nagel
Massed Brass Choir	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 25, 1988 - 7:30 p.m.
Provo Central Stake Center

RESIDENT ARTIST SERIES

DOUGLAS E. BUSH
organ

Assisted by members of BYU Singers

PROGRAM

Fantasia Chromatica	Jan Pieterszoon Sweelinck (1562-1621)
Tento	António Carreira (c.1525-c.1589)
Tiento XV, de Batalla	Juan Bautista José Cabanilles (1644-1712)
Brabanschen ronden dans ofte Brand	Susanne van Soldt Manuscript (late 16th century)
Nun lob mein Seel den Herren Hymn - choir Versus 1 Hymn - congregation Versus 2	Michael Praetorius (1571-1621)
Praeambulum in D Minor	Heinrich Scheidemann (1595-1663)

Wir glauben all an einen Gott — Samuel Scheidt (1587-1654)

Hymn - soloist and choir
Versus 1
Hymn - congregation
Versus 2

Vater unser im Himmelreich — Jacob Praetorius (1586-1651)

Versus 1
Hymn - choir
Versus 2
Hymn - congregation
Versus 3

Toccata per l'Elevatione — Girolamo Frescobaldi (1583-1643)

Settima Toccata — Michelangelo Rossi (1601-1656)

Three Chorale Preludes — Dietrich Buxtehude (1637-1707)

Hymn - choir
Von Gott will ich nicht lassen, BuxWV 220
Hymn - congregation
Von Gott will ich nicht lassen, BuxWV 221
Mensch, willst du leben seliglich, BuxWV 206

Praeludium in D Minor, BuxWV 140 — Dietrich Buxtehude

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 26, 1988 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY EMSEMBLE SERIES

ORPHEUS WINDS

Elaine Jorgensen, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Gaylen Hatton, *horn*
Glenn Williams, *bassoon*

with

Jeffrey Shumway, *piano*

Quintet No. 2 (1972) — Jindrich Feld (1925-)

Allegro
Andante
Scherzo: Allegro con brio
Finale: Adagio, ma non troppo--Allgro vivo--Meno mosso

Quintet for Piano, Oboe, Clarinet, Horn and Bassoon in E-flat, K. 452 — Wolfgang Amadeus Mozart (1756-1791)

Largo--Allegro moderato
Larghetto
Rondo: Allegretto

INTERMISSION

Jeux d'enfants (Children's Games), op. 22 — Georges Bizet--Davies

Trompette et tambour (Trumpet and Drum):
Marche: Allegretto tempo di marcia
Petit mari, petite femme (Little Husband, Little Wife):
Duo: Andantino
La toupie (The Spinning Top):
Impromptu: Allegro vivo
La poupée (The Doll):
Berceuse: Andantino semplice
Le bal (The Ball): Galop

Kleine Kammermusik, op. 24, no. 2 (1922) — Paul Hindemith (1895-1963)

Lustig. Mässig schnelle Viertel
Walzer. Durchweg sehr leise
Ruhig und einfach. Achtel
Schnelle Viertel
Sehr lebhaft

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC IN ASSOCIATION WITH THE
UTAH MUSIC TEACHERS ASSOCIATION CONVENTION

Thursday, October 27, 1988 - 7:30 p.m.
Madsen Recital Hall

AMERICAN PIANO QUARTET

DOUGLAS HUMPHERYS
PAUL POLLEI
JEFFREY SHUMWAY
MACK WILBERG

Fugue in A Minor from *The Well Tempered Clavier*, BWV 865,Book I	Johann Sebastian Bach--Grainger (1685-1750)
Rondo in C Major	Bedrich Smetana (1824-1880)
Sonata in One Movement in E Minor	Bedrich Smetana
Waltz from *Faust*	Charles Gounod (1818-1893)
Symphony No. 4 in A Major, op. 90 ("Italian") 1st movement- Allegro vivace	Felix Mendelssohn (1809-1847)
Symphony No. 3 in F Major, op. 90 3rd movement- Poco Allegretto	Johannes Brahms (1833-1897)
Symphony No. 3 in C Minor, op. 78 ("Organ") 3rd movement- Maestoso	Camille Saint-Saëns (1835-1921)
Military March in D Major, op. 51, no. 1	Franz Schubert (1797-1828)
Stars and Stripes Forever	John Phillip Sousa--Wilberg (1854-1932)

carmen

Music by George Bizet
Libretto by H. Meilhac
and L. Halevy
English Translation
by Sheldon Harnick

October 28, 29
November 2, 4, 5, 1988
de Jong Concert Hall
Harris Fine Arts Center

A BYU Music Theater
Production

CAST
(In Order of Appearance)

	Oct 28 Nov 4	Oct 29 Nov 2,5
Morales, Officer	Greg Buttars	Paul Busselberg
Michaela, Don Jose's Childhood Sweetheart	Marion Miller	Jana Garrett
Zuniga, Captain of the Dragoons	Berk Charlton	Barry Goldberg
Don José, Sergeant	Dennis Todd	Adam Russell
Carmen, the Gypsy	Lila Stuart	Martha West
Frasquita, Carmen's Companion	Katie Gurney	Rebecca Ivory
Mercedes, Carmen's Companion	LaDawn Gardner	Tracy Turek
El Remendado, Smuggler	Scott Perdue	Peter Asplund
El Dancaïro, Smuggler	Phil Lowry	Brian Langford
Escamillo, Toreador	Clayne Robison	Eric Glissmeyer
Lillas Pastia, Innkeeper	Ken Hillam	Ken Hillam
Andres, Officer	Jeff Sanford	Jeff Sanford

THE STORY

Don José has left his little Basque village and is stationed as a sergeant with the customs guard at the gate of Seville near the cigarette factory where Carmen, the Gypsy, works. All the men are at her feet, but she takes fancy to José possibly because he seems unavailable--preoccupied with a sweetheart he left at home in Navarro. His sweetheart, Michaela, comes with greetings from José's mother, but these are interrupted by screams from the factory where Carmen has started a fight among the cigarette girls. She is bound over to José to be taken to jail but finally seduces him into an escape plot for which he is sent to jail instead.

At Lillas Pastia's tavern on the eve of José's release from prison, Carmen and cohorts greet the victorious toreador Escamillo and then plan a smuggling escapade. They are interrupted by José, now pursuing his desire for Carmen. She is put off by his determination to return to camp at the curfew bugle and finally convinces José to desert the guard and join the smugglers.

INTERMISSION

A few hours later, in the mountains above Seville, Carmen feels oppressed by José's jealousy and sees impending tragedy as she reads their fortune in the cards. Michaela comes to bring José home to his ailing mother. He vows revenge on Carmen if she is untrue to him in his absence. He senses her growing infatuation with the toreador.

A week later José appears at the bullring and fulfills his vengeance.

VIEWPOINT

"Opera started fifty thousand years ago with people making noises as they came out of their caves. And out of those noises came Verdi and Puccini and Wagner. There was a noise for fear, for love, for happiness and for anger. That was one-note, atonal opera, and that's where it began. At that point it was a natural human expression, and that turned into song. And, at some later time, that process became codified, constructed, and turned into art.

"So far, so good. But at a certain moment, the art form became frozen; it began to be admired because it was frozen, and opera-goers began to express a tremedous admiration for art as artificial.

"The disease of the artificial gave very good results for the moment, and so you have beautiful and stylized works by Monteverdi and Gluck. Then you come to Mozart and find a perfect marriage between the artificial and something that's fully alive--here's an example of rigid pipe and the water flowing through it. But gradually the attention begins to go more and more to the artificial until suddenly you're into sclerosis. Suddenly that pipe is taking all the attention and less and less water is trickling through it.

"Finally you get a fundamentally unwell and crazy society in which people forget that pipes were put into buildings for the purpose of letting the water through, and they now consider them to be works of art. People knock the walls down and admire the piping and totally forget its original purpose and function. That is what has happened in many art forms, and opera is the clearest example."

-Peter Brook
The Shifting Point

BYU SYMPHONY ORCHESTRA

K. Newell Dayley, conductor

Flute:	Kristine Parker Luisa Moody
Piccolo:	Marilee McGettigan
Oboe:	Maren Larken
English Horn:	Katherine Davenport
Clarinet:	Barbara West Ruth Handly
Bassoon:	Anna Detroit Todd Fenwick
Horn:	Dana Roberts Mike Richards Erika Henricksen John Barrow Cheryl Black Brendan Merrick
Trumpet:	Clifton Oram Jason Heckathorn
Trombone:	Peter Jensen Bret Cook Lawrence Willis
Tuba:	Paul Green
Timpani:	Kevin Cope
Percussion:	Todd Bills
Harp:	Julie Gaisford
Violin I:	Alice R. Adams Daphne Eller Laurie Illions Danielle Montague Jessica Pettengill Marcel Bowman Alyce Stevens Karen Walters Stephanie Peterson Keri Jackman Mary Kate Wagner Elizabeth Kunz Melinda Nally
Violin II:	Lisa Sanders Denene Wilcox Bill Taysom Emily Brown Laura Lun Oldham Kent G. Jensen Kristina Behrens Andrea Billings Michelle Stittsworth Jennifer Baird Amy Schwendiman Cynthia Watts
Viola:	Heidi Szoke Rebecca Perry Jilleen Harter Andi Pitcher Tamra Farnsworth Kathy Larson Kevin Gardner Melinda Evans Chery Chandler
Cello:	Mary Ann Allgood Jennifer Boren Kristin Allred Renae Brown Leslie Pelinka Backy Pettengill Laura Monson Christy Mann Amy Hereth Ipo Sing Donnie Crosby
Bass:	Erik Unsworth Bryan Waterman Elizabeth Nebeker Kara Sorensen Brian Monasmith

COMPANY OF TOWNSPEOPLE, SOLDIERS, DRAGOONS, PICADORS, OFFICIALS, GYPSIE, CIGARETTE WORKERS

Soprano I
Kenna Allen/Raquel
Bonnie Anderson/Bonita
Eda Ashby/Isadora
Michelle Biery/Maria
Melissa Brady/Teresita
Caryn Crowley/Mileda
Margaret Gingerich/Juanita
Carrie Juchau/Marcella
Melinda Lawrence/Marisa
Nancy Marble/Celestia
Shelly Mask/Francisca
Elizabeth McRae/Isabella
Leslie McRae/Catalina
Sherise Sawyer/Consuela
Jamie Weaver/Amellia
Lenore Wise/Ana
Stephanie Wood/Angelita
Alyson Wright/Teresa

Soprano II
Marie-Adele Black/Maria del Pilar
Mareigh Farrell/Mañuelita
Merilee Geis/Eva
Kyla Graham/Catarina
Julie Mark/Victoria
Shawna McGregor/Mañuela
Susan Pack/Juanita del Isador
Patricia Theingans/Rosà
Erin Robison/Elisabet
Reta Semadeni/Bautista
Ida Smith/Nubia
Jane Srygley/Sonrisa
Jann Theurer/Angelina
Mechelle Tippets/Josephina
Anita Williams/Concha
Heather Willoughby/Inéz
Emily Wood/Cecilia

Tenor
Anthony Beutler/Cesàr
Bevan Briggs/Martin
Joe Brooks/Paco
Tom Chamberlain/Tomàs
Peter Codella/Mateo
Keith Facer/Marco
David Johns/Andre-Cristobol
Fred Kemp/Fredrico
Rick LaPointe/Indigo Montoya
Russ Osguthorpe/Ricardo
Jeffrey Rice/Enrique
Darwin Seed/Ramòn
James Siebert/Felipe
Ken Smith/Estéphano
Paul Worlton/Pablo

Bass
Russ Barnett/Pedro
Paul Busselberg/Pablo Desposorio
David Early/Daniel
John Hall/Juan
Thomas Haws/Tomàs
Ken Hillam/Lillas Pastia
Malcolm Jameson/Pedro Laguarta
Gavin Johnson/Guillermo
Trent Oliphant/Cristobol
Robert Prosch/Roberto
Matthew Rockwood/Bernardo
Jeff Sanford/Andres
Loren Szendre/Macario
Patrick Trent/Migal
David Treviño/David
Eric Wahlquist/Raùl
Grant Wilson/Victor

Dancers
Laurie Behunen, Joelle Carlson
Anne Gardiner, Billy Gonzales
Michael Herito, Belinda Herman
Michelle Holley, Johanna Penrose
Diana Turnbow

OPERA WEST CHILDREN'S CHORUS
Shane Beeder
Ben Cameron
Jared Finch
Ann Michelle Hillam
Blaine Hunsaker
Audrey Jensen
Jonathan Johnson
Mekette Miner
Tierra Miner
Marilyn Nelson
Phillip Nelson
David Ormond
April Palmer
Ryan Parvis
Daniel Parvis
Lora Parvis
Lindsay Robison
Sloan Robison
Warren Robison
Matt Sacks
Christy Shumway
Eddie Shumway
Kristy Smith
Kevin Smith
Jenny Warner
Mitchell Warner
Carrie Warner
Rebecca Wing

PRODUCTION STAFF

Stage Director/Designer	David Warner
Producer	Clayne Robison
Orchestra Director and Conductor	K. Newell Dayley
Musical Coaches	Tracey Bradshaw
	Michael Munson
Lighting Design and Production	Lisa Wygant
Costume Designer	Helga Goff
Costumer	Norene Pollei
Assistant Costumer	Dixie Crystal
Make Up and Hair Design	Karl Wesson
	Kara Tuckfield
Property Master	Neil Vanderpool
Property Assistant	Matt Stuart
Technical Director/Construction	Roy Harline
Technical Director for Music Department	Michael Handley
Shop Foreman	Phillip Haslam
Stage Manager	Matt Campbell
Production Carpenter	Kurt Draper
Construction Crew	Keith Garrett
	Galen Mortensen
	Steve Twede
Assistant Stage Director	Tracy Lynne Turek
Choreographer/Movement Specialist	Caroline Prohosky
Choreographer	Peggy Poor
Children's Chorus Preparation	Gay Parvis
Chorus Preparation	Clayne Robison
	Tracy Lynne Turek
Promotion	Paul Duerden
Promotion Design	William Terry
Photographer	Mark Philbrick
Programs	Micheal Babbitt
Box Office	Kari Lamoreaux

SPONSORSHIP

The Brigham Young University Music Theatre program is sponsored by the BYU Department of Music, K. Newell Dayley, chairman, and ASBYU. It receives technical and artistic support from the BYU Department of Theatre and Cinematic Arts, Harold R. Oaks, chairman, and the BYU Dance Department, Phyllis Jacobson, chairman. The Music Theatre program is a part of the BYU College of Fine Arts and Communications, James A. Mason, dean.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

November 1, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

F J Q

THE FACULTY JAZZ QUARTET

Ray Smith, *woodwinds*
Steve Call, *keyboards*
Jeff Campbell, *bass*
Ron Brough, *drums*

with special guest

Gayle Smith, *cello*

Our Love Is Here to Stay	George Gershwin
Theme from MASH	Johnny Mandel
Icarus	Ralph Towner
Safari	Michael Brecker
Green Dolphin Street	Bronislau Kaper
Bess, You is My Woman Now	George Gershwin
Katrina Ballerina	Woody Shaw
Night Train	Jimmy Forrest

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday November 2, 1988 - 7:30 p.m.
Madsen Recital Hall

Student Recital

David A. Cardon
flute

student of Elaine Jorgensen

assisted by

Robert Nakea, *piano*

Agrestide for Flute and Piano, op. 44 — Eugene Bozza (1905-)

Pastorale
Anime

Sonata in G Major for Flute and Piano — Pietro Locatelli (1695-1764)

Adagio
Allegro
Largo
Allegro

Fantasía para un gentilhombre — Joaquín Rodrigo--Galway

Espanoleta
Canario

Grand Sonata in E-flat Major for Flute and Piano, op. 64 — Friedrich Kuhlau (1786-1832)

First Movement - Allegro con energia

Concert for Flute and Orchestra — Carl Reinecke (1824-1910)

First Movement - Allegro molto moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday November 4, 1988 - 7:30 p.m.
Madsen Recital Hall

Student Recital

Bryce L. Mecham
trombone

student of Dr. Daniel F. Bachelder

assisted by

Mindy Moody, *piano*
Jennifer Jacobsen, *piano*

Cavatine, op. 144 — Camille Saint-Säens (1835-1921)

Ballade — Eugene Bozza (1905-)

Sonata V — Johann Ernst Galliard--Clark
- Adagio
- Allegro e spiritoso
- Alla siciliano
- Allegro assai

Mindy Moody, *piano*

Sonata for solo trombone — Barney Childs (1926-)
- I. Recitative

Sonatina für Posaune und Klavier — Kazimierz Serocki (1922-)
- Allegro
- Andante molto sostenuto
- Allegro vivace

Jennifer Jacobsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 8, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

CINDY YOUNG
soprano

student of Robert Downs

assisted by Robert Nakea, *piano*

In lieu of jury examination.

Almen se non poss'io	Vincenzo Bellini (1801-1835)
Un moto do gioia, from *Le nozze di Figaro*, K. 492	Wolfgang Amadeus Mozart (1756-1791)
Vado ben spesso cangiando loco	Raffaello Rontani (d.1622)
Fussreise Auf eine Christblume I Elfenlied Er ist's	Hugo Wolf (1860-1903)

Jewel Song, from *Faust* — Charles Gounod (1818-1893)

Au bord de l'eau
Notre amour — Gabriel Fauré (1845-1924)

Sanglots, from *Banalités* — Francis Poulenc (1899-1963)

Phidylé — Henri Duparc (1848-1933)

I Hate Music! — Leonard Bernstein (1918-)

I My mother says
II Jupiter has seven moons
III I hate music!
IV A big Indian and a little Indian
V I just found out today

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 8, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

DESERET STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Gayle Smith, *cello*

Quartet in A Minor, D. 804 — Franz Schubert (1797-1828)

Allegro ma non troppo
Andante
Menuetto: Allegretto
Allegro moderato

Quartet No. 1, "Kreutzer Sonata" — Leos Janácek (1854-1928)

Con moto
Con moto--meno mosso
Con moto--vivace--adagio
Con moto--adagio--piu mosso

INTERMISSION

Slide presentation on Paul Hindemith and the quartet, *Minimax*

Minimax — Paul Hindemith (1895-1963)

"Repertorium für Militärmusik"

I. "Der Hohenfürstenberger" (Army March 606)
II. "Wasserdichter und Vogelbauer" (Overture)
III. "Ein Abend an der Donauquelle" (Intermezzo for two distant trumpets)
IV. "Löwenzähnchen an Baches Rand" (Concert Waltz)
V. "Die beiden lustigen Mistfinken" (Character piece, solo for two piccolos)
VI. "Alte Karbonaden" (March)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 10, 1988 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONIC BAND AND BYU TROMBONE CHOIR

Dr. Daniel Bachelder, *conductor*

Symphonic Band

Homage March	Richard Wagner (1813-1883)
Toccata Marziale	Ralph Vaughn Williams (1872-1958)
A Jubilant Overture	Alfred Reed (1921-)

BYU Trombone Choir

"Holy Is God The Lord" from *Elijah*	Felix Mendelssohn--Ostrander
Chorale (Cantata No. 147) Jesu Joy of Man's Desiring	Johann Sebastian Bach--Sauer
Diversion for Trombones	Fisher Tull (1934-)

Symphonic Band

Liberty Fanfare	John Williams
Proud Heritage	William Latham (1917-)
American Pageant	Thomas Knox
Stars and Stripes	John Philip Sousa (1854-1932)

SYMPHONIC BAND PERSONNEL

Oboe
Jennifer Bills
Kristine Silvan
Michele Biehn

Piccolo
Jenny Mauro

Clarinets
1st
Natalie Newson
Diana Marble
Valinda Dorny
Janeen Allen
2nd
Kelly Wahlgren
David Dorough
Skye Christensen
3rd
Hank Belliston
Janel Barnett
Tracy Bolton
Becky Elston

Cornet
1st
*Evan Bateman
John Peterson
Mike Kunz
2nd
Mike Welker
Dallin Durfee
Laura Bean
3rd
Shelley Klarer
John Engler
Jeannette Rodriguez

Trumpet
Julia Stanger
Jason Heckathorn

Flutes
1st
Rebecca Woolley
Kellie Pratt
Charlene Brown
2nd
Rachel Jones
Kathleen Mauerman

Bass Clarinet
Julie Schein
Tom Baugh

Bassoon
Julie Echols

Alto Sax
1st
Laun A. Maher
Chad King
2nd
Debbie Davenport
Mandy Dove
Amy Eldredge

Tenor Saxophone
Jody Williams
Darryl Clark

Bari Saxophone
Julie Deppong

Trombone
Bret Cook
Michael Morgan
Matthew Rice
Jared Robertson
Michael Whitchurch
Kim Klarer
Ellen Peters
James Evans

French Horns
Jared Bruns
Brenda Shumway
Jim Richardson
Achelle Gunnell
Greg Olsen

Percussion
Connie Madson
Kevin Beals
Raymond Ringhiser
Troy Lewis
Jennifer Jacabson

*Assistant

Baritone
Loren Wise
Michelle Nix
Murry Jensen
Michelle Brazel
John Hermanson

Tuba
Jim Eberhard
Tom Bills

BYU TROMBONE CHOIR PERSONNEL

Bryce Mecham
Scott Bergeson
Will Kimball
Bret Cook
Kregg Mowery
Peter Jensen
Eric Brewer

Michael Morgan
Matthew Rice
Kim Klarer
Lawrence Willis
Jay Hanson
James Evans

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 10, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ENSEMBLE SERIES

BYU JAZZ QUINTET

Tom Clark, *woodwinds*
Eddie Carr, *trumpet*
Ben Carson, *piano*
Erik Unsworth, *string bass*
Jeff Campbell, *drums*

Stolen Moments	Oliver Nelson
Invitation	Antonio Jobim
The Limehouse Moves	Jeff Campbell
Body and Soul	Johny Green
Gentle Rain	Louis Bonfi
All For You	Ben Carson
Wheatland	Oscar Peterson--Unsworth
Four	Miles Davis
Eleanor Rigby	Lennon/McCartney--Unsworth
Tom's Tune	Tom Clark

Brigham Young University Concert Choir

Mack Wilberg, *conductor*

Brigham Young University Singers

Ronald Staheli, *conductor*

Friday, November 11, 1988 - 7:30 p.m.
deJong Concert Hall

I

Give Glory to His Mighty Name, from *Athalia* — George Frederick Handel (1685-1759)

Crucifixus A' 10 — Antonio Lotti (1667-1740)

Exsultate Deo — Giovanni Pierluigi da Palestrina (c.1525-1594)

Martha Sargent, *conductor*

II

Two Songs to be Sung of a Summer Night On the Water — Frederick Delius (1862-1934)

Rob Dunn, *tenor*

Four Choruses from *Catulli Carmina* — Carl Orff (1885-1981)

Eis aiona tui sum (Praelusio)
Vivamus, mea Clodia
Miser Catulle
Eis aiona tui sum (Exodium)

Dennis Todd, *tenor*

Christy Allen, Ross Bailey, Brian Langford, Keiko Yano, *pianos*

III

Quiet Rain — Hildor Lundvik (1885-1951)

Janae Bischoff, *soprano*

Gamelon — R. Murray Schafer

IV

Deep River — Arr. by Gerre Hancock

I'm Runnin' On — Arr. by Mack Wilberg

Jane Srygley, *alto*
Barry Goldberg, *baritone*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

V

Sing Ye Praises to Our King — Aaron Copland (1900-)

O Clap Your Hands — Orlando Gibbons (1583-1625)

Laudate Jehovam omnes gentes — Georg Phillipp Telemann (1681-1767)

Lisa Bowen and David Kern, *flute*; Micheal Babbitt, *piano*

VI

Ululate, quia prope est dies Domini — Ildebrando Pizzetti (1880-1968)

God Hears Me When I Pray — Merrilee Webb (1960-)

Martha West, *soprano*; Chris Read, *baritone*;
Micheal Babbitt, *piano*

Lark — Aaron Copland

Stephen Schraedel, *tenor*

VII

Zum Gali — Arr. by Maurice Goldman

Two Early Part Songs — Edward Elgar (1857-1934)

My Love Dwelt In a Northern Land
Spanish Serenade

Ken Rogerson and Greg Halliday, *violin*; Tracey Bradshaw, *piano*

VIII

A George Gershwin Medley — George Gershwin--Staheli

Michael Phillips, Liesle Knight,
Vanesa Read, Stephanie Smithson,
JaneAnne Peterson, LaDawn Gardner, *vocal soloists*
Tracey Bradshaw and Micheal Babbitt, *piano*

BRIGHAM YOUNG UNIVERSITY SINGERS

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
1988 - 1989

Soprano I

Marlies Adams
Janae Bischoff
Ann Braun
Cathy Crowley
Polly Dotson
Margaret Gingerich
Melanie Litster
Leslie McRae
Rebecca Nelson
Mechelle Tippets
Diana VanWagenen
Melanie West
Minette Wolz

Soprano II

Tammy Andrews
Holly Bender
Caryn Crowley
Dianna Hope
Carolee Maxwell
Sherie North
Shannon Petty
Rebecca Pyper
Martha Sargent
Sherise Sawyer
Jenny Sonntag
Keiko Yano

Alto I

Megan Carling
Lori Cowley
Tracey Evans
Deby Manning
Julie Mark
Amy Maxfield
Elizabeth McRae
Susan Pack
Cindy Popp
Cathy Pierce
Joy Smurthwaite
Jamie Weaver
Wendy Whittaker
Beth Willard
Anita Williams
Stephanie Wood
Alyson Wright

Alto II

Christy Allen
Angela Aycock
Amanda Bacak
Jeanine Bird
Glenda Davis
Lisa Hales
Laura Hansen
Shannon Marsh
Linda Nelson
Susann Smyth
Jane Srygley
Emily Wood

Tenor I

Greg Bashaw
Kevin Beard
Brent Elwood
Ron Harper
David Johns
Boyd Kanenwisher
Tim Lyons
Kevin Riehle
Kenley Butler

Tenor II

Layne Brown
Randy Kempton
Brian Langford
Paul Martin
Brad Morris
Steve Nelson
Allen Pack
David Pinkston
Scott Smith
Dennis Todd

Bass I

Paul Busselberg
Doug Criger
Troy Duty
Darren Gillette
John Krieger
Curtis Martin
Doug Pincock
Rob Prosch
Randall Shirley
Jim Siebert
Drew Smith
John Staheli
John Sudds

Bass II

Ross Bailey
Drew Christensen
Steve Davis
Baughn Fairbanks
Barry Goldberg
Steven Knudsen
Paul McGuire
Jim Shank
Todd Swensen
Malcolm Jameson

BRIGHAM YOUNG UNIVERSITY SINGERS
1988 - 1989

Soprano I

Eda Ashby **
Jana Garrett
Rebecca Ivory
Liesle Knight
Stephanie Smithson

Soprano II

Charis Bean
Holly Egbert
LaDawn Gardner
Mindy Moody
JaneAnne Peterson
Jean Simons *

Alto I

Marie Adele Black
Tracey Bradshaw
Ruth Christensen **
Melinda Hammond
Anne Puzey
Tracy Turek

Alto II

Lisa Bowen
Vanesa Read *
Martha West
Pam Winters

Tenor I

Glen Cooper
Greg Halliday
Kendell Hess
Michael Phillips
John Sasine *

Tenor II

Mark Call
David Kern **
Ken Rogerson
Ron Sasine
Stephen Schraedel
Rob Williams

Bass I

Micheal Babbitt
Paul Greenlee
Christopher Read **
John Udarbe

Bass II

Keith Bradshaw
Greg Buttars
Rolfe Morehead
Mark Sheldon *
Kelly Sorensen
David Winters
Mark Winters

* section leader
** assistant section leader

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYPHONY

Utah Symphony Music Director
Joseph Silverstein

Saturday, November 12, 1988 - 7:30 p.m.
deJong Concert Hall

UTAH SYMPHONY

Joseph Silverstein, *conductor*

Joseph Silverstein, *violin*
Stephen Emerson, *cello*

Divertimento No. 1 in D Major, K. 136 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Presto

"Pièces en Concert" for Violoncello and string orchestra — François Couperin--Bazelaire

"Prélude": Gravement
"Sicilième": Tendrement
"La Tromba": Gaiement
"Plainte": Douloureusement
"Air de Diable": Vivement

INTERMISSION

"The Four Seasons" for Violin and Orchestra, op. 8, nos. 1-4 — Antonio Vivaldi (1687-1741)

"Spring": Allegro--Largo e pianissimo sempre--Danza Pastorale (Allegro)
"Summer": Allegro non molto--Adagio--Presto
"Autumn": Allegro--Adagio--Allegro
"Winter": Allegro non molto--Largo--Allegro

Stephen Emerson is assistant principal cellist with the Utah Symphony.

Divertimento in D Major, K. 136
Wolfgang Amadeus Mozart (1756-1791)

Many concert-goers think of Mozart as opera composer (22), symphonist (41), composer of 26 or more piano concertos, over 10 concertos for violin, 18 others for miscellaneous instruments, and a host of works for the church.

But these would total slightly less than one hundred and fifty. Koechel's numbers extend to K. 626, Mozart's final work and unfinished *Requiem.* So what of the other approximately 450 publications? Mozart possessed an endless stream of refreshing musical ideas. More than any other creative musical mind; and he turned them out from an unbelievable early age.

Many of his most delightful works consisted of a quantity of social music, divertimentos and serenades of great variety. Some were written for outdoor performance. All were in a somewhat lighter vein than most of his major ouput listed above. Some he called Cassatations, some Serenades, some Overtures, and some Divertimentos. Tonight's is the third of twenty-three works Mozart called divertimentos. It was composed in 1772 along with 4 others and preceded his first in 1771 and was followed by another, also in D Major, (K. 136) written in the same year, 1772.

It was obviously a form Mozart reveled in, allowing for greater freedom than symphonic form. His last divertimento was written in 1779, one of his last works in Salzburg. He left for Vienna soon after, in 1881, where he soon became the center of that musician center, only to be consigned to a pauper's grave ten years later.

Pièces en Concert for Violoncello and String Orchestra
François Couperin--Bazelaire
Composed around 1720.

During the darkest days of World War I, when centuries of French culture were in peril, Maurice Ravel drew inspiration for a musical work to reaffirm the continuity of the nation's artistic tradition form its most glorious era - the time of Louis XIV, *Le Roi soleil*, "The Sun-King." Louis collected the country's best artists and craftsmen for Versailles, and the most luminous adornment of the royal musical establishment after the death of Jean Baptiste Lully in 1687 was François Couperin, whose music Ravel looked to as the epitome of French civilization in his *Le Tombeau de Couperin.*

François Couperin, nicknamed even during his lifetime "le grand" ("The Great") both as a mark of respect and to distinguish him from his eponymous uncle, was the most important of a family of musicians prominent around Paris from the late 16th century to the mid-19th century; Couperins, including François' father, Charles, occupied the organ loft of St. Gervais in Paris for 173 years. Charles died when François was just eleven, but the boy had already displayed such talent that the church council voted to hold the post for him until he was eighteen, deputizing Michel-Richard Delalande and organist during the interim. Couperin gradually took over Delalande's responsibilities, and was formally appointed organist of St. Gervais in 1683; he held the post until he died in 1733.His reputation was sufficient that he was named one of four organists at the court of Versailles in 1693, having begun to compose such instrumental works as trio sonatas in the style of Corelli and organ masses by 1690. His appointment at court enabled him to acquire several aristocratic pupils and build his personal fortune to such a degree that he was able to buy himself a patent of nobility and move from his modest quarters overlooking the cemetery at St. Gervais to a more imposing dwelling in the Rue St. François in 1697. By the turn of the century, Couperin was appearing regularly as harpsichordist and composer in the court's musical events, though he was not officially given the title *ordinaire de la musique de la chambre du roi pour le clavecin* until 1717. Just one year earlier his pedagogical treatise on *L'art de toucher le clavecin* appeared; it was one of the Baroque era's most important manuals on the ornamentation and performance of French keyboard music. At the same time, Couperin issued the first of four large volumes of *Pièces de clavecin*, which contain over 200 separate items, including dances, rondeaux and numbers with fanciful or descriptive titles inspired by friends, feelings of fashion; *Le Soeur Monique*, for example, refers to his daughter, who entered a nunnery. Couperin also composed several books of chamber music (*Concerts royaux; Les Goûts rèünis; Les Nations; Le Parnasse, ou L'apothèose de Corelli; Apothèose de Lully*), a considerable amount of Latin sacred vocal music, and a few vernacular songs. Much of his music was apparently lost in the years after his death through familial neglect, however, and not a single manuscript of his is known to exist. According to the late 19th-century Italian critic and composer Ferruccio Bonavia, Couperin was "the courtly composer par excellence." His works were famed for being unfailingly elegant and melodious, rich but not excessively chromatic in harmony, clear in design, expressive without being maudlin, and current with the best musical fashion of the day.

From at least 1714, Couperin supplied ensemble music for the Sunday chamber concerts at Versailles. Among the most popular were pieces in a wide variety of styles that combined the Italian penchant for lyricism and formal clarity with the French traits of full instrumental sonority and harmonic felicity. Couperin compiled four suites from these works and published them in 1722 as the *Concerts royaux*; a sequel of ten additional suites appeared two years later under the title *Les Goûts rèünis* (*"The Tastes United"*), referring to their reconciliation of French and Italian musical idioms. "The Italian style and the French style have for long divided the Republic of Music in France," he explained in the latter volume's preface. "For my part, I have always valued those works which have merit, without regard for their composer or country of origin; and the first Italian sonatas which appeared in Paris more than thirty years ago, and which encouraged me to start composing some myself, to my mind wronged neither the works of M. de Lully, nor those of my ancestors...And so, by a right which my neutrality gives me, I remain under the happy influence which has guided me until now." Though Couperin seems to have preferred the performance of these suites by an ensemble of violin, oboe, gamba, bassoon and harpsichord (in his preface he named the specific musicians who usually played them at Versailles, including himself as harpsichordist), the score was published in a two-stave version whose notes he said could be distributed among any appropriate combination of instruments. In 1924 the French cellist, composer and pedagogue Paul Bazelaire (1886-1958) arranged five movements from *Les Goûts rèünis* for solo cello and strings as the *Pièces en Concert*. (Bazelaire also orchestrated Bach's six Suites for Unaccompanied Cello.) The work comprises a somber *Prèlude*, a graceful but rather sad *Siciliène*, a dashing piece of ersatz hunting music titled *La Tromba* (*"The Trumpet"*), a delicately drawn *Plainte*, and a vigorous *"Devil's Tune"* (*Air de Diable*).

The Four Seasons
Antonio Vivaldi (1678-1741)
Composed around 1720.

The *Gazette d'Amsterdam* of December 14, 1725 announced the issuance by the local publisher Michele Carlo Le Cène of a collection of twelve concertos for solo violin and orchestra by Antonio Vivaldi - *Il Cimento dell'Armonia e dell'Inventione*, or *"The Contest between Harmony and Invention,"* Opus 8. The works were printed with a flowery dedication typical of the time to the Bohemian Count Wenzel von Morzin, a distant cousin of Haydn's

patron before he came into the employ of the Esterházy family in 1761. On the title page, Vivaldi described himself as the *maestro* "in Italy" to the Count, though there is no record of his having held a formal position with him. Vivaldi probably met Morzin when he worked in Mantua from 1718 to 1720 for the Habsburg governor of that city, Prince Philipp of Hessen-Darmstadt, and apparently provided the Bohemian Count with an occasional composition on demand. (A bassoon concerto, RV 496, is headed with Morzin's name.)

Vivaldi claimed that Morzin had been enjoying the concertos of the 1725 Opus 8 set "for some years," implying earlier composition dates and a certain circulation of this music in manuscript copies, and hoped that their appearance in print would please his patron. The first four concertos, those depicting the four seasons of the year, seem to have especially excited Morzin's admiration, so Vivaldi made specific the programmatic implications of the works by heading each of them with a anonymous sonnet, perhaps of his own devising, and then repeating the appropriate verses above the exact measures in the score which they had inspired. *The Four Seasons* pleased not only Count Morzin, but quickly became one of Vivaldi's most popular works. A pirated edition appeared in Paris within weeks of the Amsterdam publication, and by 1728 they had become regular items on the programs of the Concert Spirituel in Paris. The *Spring* Concerto was adapted in 1755 as an unaccompanied flute solo by Jean Jacques Rousseau, the philosopher and dilettante composer who was attracted by the work's musical portrayal of Nature, and as a motet (!) by Michel Corrette with the text "Laudate Dominum de coelis" in 1765. Today, *The Four Seasons* remains Vivaldi's best-known work, and one of the most popular compositions in the orchestral repertory.

Of Vivaldi's more than 400 concertos, only 28 have titles, many of them referring to the performer who first performed the work or to the occasion for which it was written. Of the few composition titles with true programmatic significance, seven are found in the Opus 8 collection: *The Four Seasons* plus *La Tempesta di Mare* (*"The Storm at Sea"*), *La Caccia* (*"The Hunt"*) and *Il Piacere* (*"Pleasure"*). Concerning the title of the Opus 8 set - *"The Contest between Harmony and Invention"* - Amelia Haygood wrote, "'Harmony' represents the formal structure of the compositions; 'invention' the unhampered flow of the composer's creative imagination; and the 'contest' implies a dynamic balance between the two, which allows neither 'harmony' nor 'invention' to gain the upper hand. The perfect balance which results offers a richness in both areas: the outpouring of melody, the variety of instrumental color, the vivid musical imagery are all to be found within a formal framework which is elegant and solid."

Though specifically programmatic (Lawrence Gilman went so far as to call them "symphonic poems" and harbingers of Romanticism), Vivaldi employed for the fast, outer movements of the works comprising *The Four Seasons* the ritornello form almost invariably found in Baroque concertos. The opening, ritornello theme (Italian for "return"), depicting the general emotional mood of each fast movement, recurs to separate its various descriptive episodes, so that the music fulfills both the demands of creating a logical, abstract form and evoking vivd images from Nature. The slow, middle movements are lyrical, almost aria-like, in style. Though Vivaldi frequently utilized in these pieces the standard *concertino*, or solo group, of two violins and cello found in the 18th-century concerto grosso, *The Four Seasons* is truly a work for solo violin and orchestra, and much of the music's charm comes from the contrasting and interweaving of the soloist, *concertino* and accompanying orchestra. Of these evergreen concertos, Marc Pincherle, in his classic biography of Vivaldi, wrote, "Their breadth, their clearness of conception, the obvious pleasure with which the composer wrought them, the favorable reception which has been theirs from the first, their reverberations since then - all these unite to make them one of the masterpieces of the descriptive repertory."

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 12, 1988 - 7:30 p.m.
Madsen Recital Hall

GRADUATE PIANO RECITAL

MICHAEL D. MUNSON
piano

student of Dr. Paul C. Pollei

In partial fulfillment of the requirements of the degree Master of Music in Piano Pedagogy and Performance

Wachet auf, ruft uns die Stimme — Johann Sebastian Bach--Busoni

Sonata no. 26, "Das Lebewohl, Abwesenheit und Wiedersehn", in E-flat Major, op. 81a, (Les Adieux) — Ludwig van Beethoven (1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

Sonata no. 5, op. 53 — Alexander Scriabin (1872-1915)

Sonata no. 3 in B Minor, op. 58 — Frederic François Chopin (1810-1849)

Allegro maestoso
Molto vivace
Largo
Presto non tanto

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

UTAH ARTS WEEK '88

Tuesday, November 15, 1988 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

and

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

I

Lo, the Messiah	Mario Castlenuovo-Tedesco (1895-1968)
Ave Maria	Michael Head (1900-1976)
Lauda Jerusalem	Nicola Porpora (1686-1768)

II

Puisqu'ici-bas, op. 10, no. 1	Gabriel Fauré (1845-1924)
La fée aux chansons, op. 27, no. 2	Gabriel Fauré

III

Dame Durden	Alec Rowley (1892-1958)
Mourn no Moe	Peter Warlock (1894-1930)

IV

St. Gregory's Day	Zoltán Kodály (1882-1967)
Evening Song	Zoltán Kodály
See the Gipsies	Zoltán Kodály

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

V

Round for 20 Voices (Processional)	Charles Burney (1726-1814)
Let There Be Light!	Gilbert Martin (1942-)
Vidi Aquam	David Hurd (1928-)

Parley Belnap, *organ* (BYU Faculty)

VI

Fete Polonaise, from *Le roi malgré lui* — Emmanuel Chabrier (1841-1894)

Paul Pollei and Jeffrey Shumway, *piano*
(BYU Faculty)

Night and Dreams — Franz Schubert (1797-1828)

Martha West, *soprano*

VII

The Sweetheart of Sigma Chi — F. Dudleigh Vernor (1892-1946)

John Sasine, *conductor*

Silhouettes — Arr. by Ed Lojeski

VIII

Songs of the Sea

What Shall We Do With the Drunken Sailor — Arr. by Robert Shaw and Alice Parker

A-Roving — Arr. by Norman Luboff

We Have Crossed the Equator Again — Peter Schickele

O Shenandoah — Arr. by Emma Lou Diemer

A Whale of a Tale — Arr. by Ruth Artman

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
1988 - 1989

Soprano I	Soprano II	Alto I	Alto II
Carrie Barlow	Carmelle Cardon	Helen Beals	Jennifer Adolphson
Lisa Birkinshaw	Jennifer Clark	Tricia Blanding	Shannon Baer
Kim Boyer	Clarice Evans	Ruth Burr	Christie Barlow
Shandra Boyles	Melissa Franson	Michelle Chalmers	Michelle Biery
Sarah Daniels	LaDonnia Fullmer	Lisa Christley	Rachel Call
Heidi DeMars	Marcie Funk	Shanna Christensen	Rachel Dalton
Judy Eggleston	Gina Grayston	Kristal Doty	Shawna Davis
Emily Frandsen	Carmen Hall	Trina Folkman	Kyla Gordon
Fauneil Gleason	Diane Hoffman	Gina Harrop	Darlene Hellewell
Paula Gordon	Brenda Howard	Jennifer Heywood	April Hill
Lucy Hale	Erin Judd	Jennifer Jackson	Deanna Jackson
Cynthia Johnson	Jody Karner	Crystal Kent	Julie Jacobson
LaDell Jorgenson	Susan Keele	Jolynne Mecham	Wendy Kent
Jennifer Kendrick	Colleen Lewis	Karen Motter	Loralynne Kerr
Sheely Mask	Lara Peterson	Heidi Neslen	Julie Knudsen
Emily Mecham	Corrina Pierson	Lisa Olcott	Laura Lewis
Janelle Raynes	Kimberly Rogers	Wendy Olsen	Jana Luke
Erin Rogness	Heidi Schwendiman	Abigail Pflueger	Marcia Matheson
Stephanie Saunders	Marjory Shores	Krista Plautz	April Megaul
Cynthia Sensiba	Shaleen Smith	Mary Beth Reynolds	Rebecca Muhlestein
Dana Stone	Tania Smith	Jennifer Rowley	Candacee Nelson
JulieAnn Waite	Bonni Stephenson	Carol Salmon	Jill Peterson
Jennifer Winter	Leanne Tanner	Sherry Snow	Jan Porter
Shelly Wiscombe	Barbie Tygeson	Michelle Ward	Katrina Roberts
Marika Wren	LaRue Urquhart		Sherise Slaugh
	Julie Webb		Shannon VanCott

Laresa Ward, *accompanist*

* Dresses designed by Chay of Bountiful

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
1988 - 1989

Tenor I	Tenor II	Bass I	Bass II
Shane S. Aldous	Anthony Beutler	Steve Affleck	Issa Arnita
Jamie Arnold	Clair Bigler	T.J. Aldous	John Barrow
Thomas Chamberlain	Joe Brooks	Alan Barnett	John Beaman
Darryl Clark	Doug Clegg	Doug Cannon	Alan Bennion
Peter Codella II	Trey Dayes	Kevin Carter	Randy Carr
Robert Davis	Michael Gamber	Kelly Christensen	Craig Casper
Andy Gartz	Troy Hobbs	Erik Crawford	Matt Dewey
Alex Gray	Jim Ipson	David Dunbar	Brett Elmont
John Halliburton	Michael Jones	David Early	David England
Gerald Jones	Chad Lowe	John Hall	Bruce Hall
Andrew McConaghie	David Murdoch	Jim Hansen	Adam Jacobsen
Todd Ormsbee	Russ Osguthorpe	David Hatch	Andy Kelson
Matthew Raty	Robert Parker	Brian Haugen	Garth Knudson
Jeffrey Rice	Robert Peffer	John Holmgren	Jonathan Lofgren
Paul Ritchie	Michael Pratt	Eric Jones	Michael Lyman
John Sasine	Chris Richardson	Robert Kerr	Sam Maddox
Jason Smith	Jared Robertson	Rick LaPointe	Todd Osborn
Nathan L. Smith	Steve Shafer	Rand Lewis	Todd Queen
Robert Strong	Aaron Smith	Michael Maxfield	Andy Skousen
	Matthew Stout	Chad McRae	Steven Stokes
	David Worlton	Todd Parmley	Mark Taylor
		Dave Popp	Mike Thatcher
		David Pratt	Gary Thornock
		Matt Rockwood	Patrick Trent
		Richard Rogers	
		Dave Shipp	
		Damon Stout	
		Daniel Stout	
		Jorge Uribe	
		Ronald VanWagenen	
		Brian Whitaker	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 15, 1988 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

MAYDE TAYLOR
piano

student of Dr. Irene Peery

In lieu of Jury Examination.

Partita in G Major, BWV 829 — Johann Sebastian Bach (1685-1750)

- Praeambulum
- Allemande
- Courante
- Sarabande
- Tempo di Minuetto
- Passepied
- Gigue

Concerto No. 5 in E-flat, op. 73, "Emperor" — Ludwig van Beethoven (1770-1827)

- Rondo - Allegro

Prelude, op. 23, no. 2
Prelude, op. 23, no. 4 — Sergey Rachmaninoff (1873-1943)

Sonata No. 1, op. 22 — Alberto Ginastera (1916-)

- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 15, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

MARIANNE PYPER
flute

student of Elaine Jorgensen

assisted by:
Janice Pyper, *piano*
Kim Bachelder, Lynette Leavit,
Angie Peterson, Rosanne Pitt, *flutes*

In lieu of Jury Examination.

Prelude et Scherzo, op. 35 — Henri Büsser (1872-1973)

Konzert I, fur funf floten, op. 15 — Joseph Bodin de Boismortier (1689-1755)

Adagio
Allegro
Allegro

Sonata in D Major, op. 94 — Sergey Prokofiev (1891-1953)

Moderato
Allegro con brio

INTERMISSION

Partita in C Minor, BWV 997 — Johann Sebastian Bach (1685-1750)

Preludio
Fuga
Sarabande
Gigue

Sonatina — Eldin Burton (1913-)

Allegretto grazioso
Andantino sognando
Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 16, 1988 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

CINDY CHILD
clarinet

student of Dr. David Randall

assisted by Deena Robinson, *piano*
and Jeff Campbell, *bass*

In lieu of Jury Examination.

Premiére rhapsodie — Claude Debussy (1862-1918)

Time Pieces for Clarinet and Piano — Robert Muczynski (1929-)

Allegro risoluto
Andante espressivo
Allegro moderato
Andante molto--Allegro energico

INTERMISSION

Chaz for Clarinet, String Bass and Piano — Mike Cottle

Easy Swing
Ballad
Funk

Sonatina for Clarinet and Piano — Joseph Horovitz (1926-)

Allegro calmato
Lento, quasi andante
Con brio

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 16, 1988 - 7:30 p.m.
Madsen Recital Hall

GRADUATE COMPOSITION RECITAL

GLENN PALMER AND FRIENDS

assisted by:

Dr. Merrill Bradshaw
Dr. David Sargent
Charis Bean
Lucinda Dove
Dr. Michael Hicks

In lieu of Jury Examination.

Chant Variations for two Cellos — Glenn Palmer (1961-)

1. Disruptive Organum
2. Melisma
3. Trope

Jim Hardy and Curtis Davis, *cello*

Collage (Sky Scape) for Piano Solo — David Sargent (1941-)

Dr. Mack Wilberg, *piano*

Selections from Mosaics for Piano Solo — Merrill Bradshaw (1929-)

Tracy Bradshaw, *piano*

Blow Over for Trombone Solo — Michael Hicks (1956-)

Scott Bergason, *trombone*

Impact Sequence for Piano Solo — Lucinda Dove (1961-)

1. Panic
2. Falling
3. Questioning
4. Impact

Mike Munson, *piano*

Alter Pieces for Cello Quartet — Charis Bean (1967-)

1
2
3
4

Curtis Davis, Jim Hardy, Sandy Gerrard, Maralyn Smart
cello

Kik But for Trombone and 3 Percussion — Glenn Palmer (1961-)

1. Round 1 (Pitches)
2. Roung 2 (Steel)
3. Round 3 (Pitches and Skins)

Bryce Mecham, *trombone*
percussion to be announced

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

UTAH ARTS WEEK '88

Thursday, November 17, 1988 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY
Dr. David Blackinton, *conductor*

Walter Rudolph, *narrator*

Polka and Fugue from *Schwanda, the Bagpiper* — Jaromir Weinberger--Bainum

Come, Come Ye Saints — Arr. by Thomas Knox

Belloc's Beasts — Arr. by David Cohen
- The Yak
- The Rhinoceros
- The Frog
- The Python
- The Scorpion
- The Vulture
- The Viper

Walter Rudolph, *narrator*

Sousa! — Arr. by Warren Barker

INTERMISSION

Procession of Nobles from *Mlada* — Nicholas Rimsky-Korsakov--Leidzen

Lincolnshire Posy — Percy Grainger (1882-1961)
- Lisbon
- Horkstow Grange
- Rufford Park Poachers
- The Brisk Young Sailor
- Lord Melbourne
- The Lost Lady Found

Porgy and Bess Medley — George Gershwin--Lowden

WIND SYMPHONY

Flute
Rosanne Pitt
Marianne Pyper
Lynette Leavit
Angie Peterson

Piccolo
Kim Bachelder

Oboe
Carrie Streeter
Kristin Gee

Bassoon
Chris Smith
Patricia Smith

Clarinets
Barbara Clayton West
Ruth Handly
JoAnn Walker
Wendy Tams
Clark Burnside
Desiree Johnson
Cindy Edwards
Matt Kirkham
Alana Kimbal

Bass Clarinet
Keith Russel

Contra-bass Clarinet
Bobby Mallory

Alto Saxophone
JoEllen Turley
Kim Mitchill

Tenor Saxophone
Tom Clark

Baritone Saxophone
DB Long

French Horn
Maralee Palmer
Marcel Pusey
Tara Farmer
Stephen Bunker

Cornet
Rob Ness
Clif Oram
Grant Jensen
Richard Bateman

Trumpet
Randy Labrum
Tarra Booth

Trombone
Bryce Mecham
Will Kimball
Carl Hammer

Euphonium
Brian Pyper

Tuba
Paul Green

Percussion
Jim Schouten
Ji-Hyoung Kim
Tim Campbell
Todd Bills
Shari Southworth

The Yak---by Hilaire Bellac

As a friend to the children
commend me the Yak,
It will carry and fetch,
you can ride on its back
or lead it about with a string.
The Tartar who dwells on the plains of Thibet
A desolate region of snow
Has for centuries made it a nursery pet,
And surely the Tartar should know.
Then tell you papa where the Yak can be got,
And if he is awfully rich
He will buy you the creature
or else he will not.
(I can not be positive which.)

The Rhinoceros

Rhinoceros, your hide looks all undone.
You do not take my fancy in the least.
You have a horn where other brutes have none.
Rhinoceros, you are an ugly beast.

The Frog

Be kind and tender to the Frog and do not call him names,
As slimy skin or pollywog or like wise ugly James
or gape-a-grin or toad gone wrong or Billy Bandy-knees.
The Frog is justly sensitive to epithets like these.
No animal will more repay a treatment kind and fair
At least so lonely people say who keep a frog
and by the way, they are extremely rare.

The Python

A python I should not advise
It needs a doctor for its eyes
and has the measles yearly.
However, if you feel inclined
to get one to improve your mind
and not from fashion merely
Allow no music near its cage
and when it flies into a rage
chastise it most severly.
I had a Aunt in Yucatan
who bought a python from a man
and kept it for a pet.
She died because she never knew
these simple little rules and few
and the snake is living yet.

The Scorpion

The scorpion is as black as soot.
He dearly loves to bite.
He is a most unpleasant brute
to find in bed at night.

The Vulture

The vulture eats between his meals
and thats the reason why he very, very rarely feels
as well as you and I.
His eye is dull
His head is bald
His neck is growing thinner.
What a lesson for us all
to only eat at dinner.

The Viper

Yet another great truth I record in my verse
That some vipers and venomous, some there-verse;
A fact you may prove if you try
by procuring two vipers and letting them bite;
with the first you are only the worst for the fright,
but after the second---you die.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 17, 1988 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

PAULYNN DOTSON
soprano

student of Robert Downs

assisted by:
Anne Puzey, Rebecca Nelson, Mindy Moody, Lisa Osburn
piano
Louisa Moody
flute

To fulfill performance requirement--Music Ed.

I

I Waited for the Lord — Felix Mendelssohn (1809-1847)

Polly Dotson and Anne Puzey

II

Pur dicesti, o bocca bella — Antonio Lotti (1667-1740)

Le Roitelet — E. Palodilhe

Wohin? from *Die schöne Müllerin, op. 25, no. 2* — Franz Schubert (1797-1828)

Anne Puzey

III

En priére — Gabriel Fauré (1845-1924)

Verborgenheit — Hugo Wolf (1860-1903)

Villanelle from *Les nuits d'été*, op. 7 — Hector Berlioz (1803-1869)

IV

Il est bel et bon — Pierre Passereau--Greyson

Within Thy House — Daniel E. Gawthrop

Polly Dotson, Anne Puzey
Rebecca Nelson, Mindy Moody

V

Love's on the Highroad — James H. Rogers

I Loved You Once in Silence from *Camelot* — Frederick Loewe (1904-)

In Time of Silver Rain from *Four Songs*, poems by Langston Hughes — Jean Berger

Anne Puzey

VI

Weep You No More Sad Fountains — Roger Quilter (1877-1953)

Can't Help Lovin' Dat Man — Jerome Kern (1885-1945)

Sure on this Shining Night — Samuel Barber (1910-1981)

Polly Dotson

VII

To Vienna — Johann Strauss (1804-1849)

Anne Puzey and Polly Dotson

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 18, 1988 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA
Clyn D. Barrus, *conductor*

Gayle Smith, *cellist*

Children at Play, op. 22 — Georges Bizet (1838-1875)

March
Berceuse
Impromptu
Duo
Galop

Martha Sargent, *conductor*

Cello Concerto No. 1, op. 107 — Dmitry Shostakovich (1906-1975)

Allegretto
Moderato
Cadenza: Moderato - Allegro
Allegro con moto

Gayle Smith, *cello*

INTERMISSION

Symphony No. 5 in C Minor, op. 67 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Andante con moto
Allegro
Allegro

UTAH ARTS WEEK '88

CHAMBER ORCHESTRA STRINGS

First Violins

Jeff Olpin
Mike Abramson
Karen Hales
Kirsten Harris
Blair Bateman
Dionne Blackburn
Lani Hill
Rose Bean
Gina Bench
Toni Lambert
Malinda Probst
Paula Hansen

Second Violins

Keola Niemann
Mary Ann Bennion
Janene Steele
Amy Jacobs
Ken Rogerson
Suzanne Berrett
Susan Midgley
Quinten Webb
Randy Cox
Carol Gammon
Marinda Peterson
Julie Moore
Annette Brauer

Violas

Suzanne Shippen
Nancy Call
Joanne Rust
Claudine Pinnell
Lee Ann Morgan
Miriam Horne
Marie Pitkin

Cellos

Jim Hardy
Curtis Davis
Marayln Smart
Sandy Garrard
Monika Rosbough
Cameron Cundick
Michael Angerbauer
Douglas Ball
Rachael Roberts

Bass

David Johnson
Philip Lowry
Greg Petersen
Jeffery Cambell

CHAMBER ORCHESTRA WIND, BRASS, AND PERCUSSION

Flutes

David Kern
Deborah Gilchrist
David Cardon

Oboes

Charis Bean
Leslie McCoy

Clarinets

Cindy Child
Bill Taylor

Bassoons

Chris Smith
Patricia Smith

Percussion

Darren Duerden, *timpani*
Jim Jackson
Kevin Cope
Michael Poulsen

Trumpets

Bret Jackson
Evan Bateman

Horns

Kathy Uzzle
Marcel Pusey
Greg Campbell
Maralee Palmer

Trombones

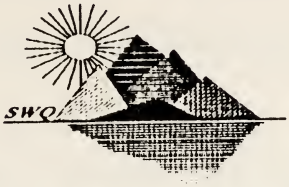
Bryce Meecham
Will Kimball
Jay Hanson

Tuba

Paul Green

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES



SIERRA WIND QUINTET

Friday, November 18, 1988
7:30 p.m.
Madsen Recital Hall

program

Prelude and Fugue XXII
from *The Well-Tempered Clavier*, Bk. 1 — Johann Sebastian Bach (1685-1750)

Sciarada Spagnuola
Divertimento voor Blaaskwintet — Jurriaan Andriessen (b. 1925)

Entrata: Allegro Vivo
Pavane: ma tranquillo
Gagliarda: Scherzando
Passamezzo: Allegro
Frottola: Allegro Vivo
Finale: Allegro Vivo

Quintet II for Woodwind Instruments — Alvin Etler (1913-1973)

Andante con moto
Allegro commodo
Adagio
Vivace

INTERMISSION

Quartet in C Major for Woodwinds — Arthur Berger (b. 1912)

Allegro moderato
Andante
Allegro vivace e leggermente

Suite — Gunther Schuller (b. 1925)

Prelude
Blues
Toccata

Scarborough Fair — Arr. by Peter Vollmers
Theme and Variations (English Folk Tune)

Opus Number Zoo — Luciano Berio (b. 1925)
Text by Rhoda Levine

Barn Dance
The Fawn
The Grey Mouse
Tom Cats

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, November 21, 1988 - 5:30 p.m.
Madsen Recital Hall

JOINT STUDENT RECITAL

JEFF OLPIN, *violin*

and

VIVIAN HARMER, *flute*

Students of Clyn Barrus and Susan Goodfellow.

Assisted by Jed Moss, *piano*

In lieu of Jury Examination

Sonatina for Flute and Piano — M. Camargo Guarnieri (1907-)

Allegro
Melancolico
Saltitante

Vivian Harmer, *flute*
Jed Moss, *piano*

Aria from *Bachianas brasilieras No. 5* — Heitor Villa-Lobos (1887-1959)

Vivian Harmer, *flute*
Jed Moss, *piano*

Divertimento for Violin and Flute — Mario Castelnuovo-Tedesco (1895-1968)

Allegretto grazioso
Andantino--semplice e melinconico
Molto Vivace e ritmico

Jeff Olpin, *violin*
Vivian Harmer, *flute*

Improvisation No. 3 for Solo Flute — M. Camargo Guarnieri (1907-)

Lamentoso

Latin American Folk Tunes

El Diablo suelto! — Heitor Hernandez

Maracaibo en la Noche — Angel Molero

El Frutero — Arr. by Trevor Wye

El Quintapesares — Arr. by Trevor Wye

La Partida — C. Bonet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 22, 1988 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

JIM HARDY
violoncello

Student of Gayle Smith.

Assisted by:

Connie Bauer, *piano*
Jeffrey Shumway, *piano*
Jeff Olpin, *violin*

In lieu of Jury Examination.

Sonata (1915) — Claude Debussy (1862-1918)

Prologue
Serenade et finale

Suite VI in D Major for Violoncello Solo, BWV 1012 — Johann Sebastian Bach (1685-1750)

Prélude
Sarabande
Gigue

Capriccio — Lukas Foss (1922-)

Piano Trio no. 1 in B Major, op. 8 Second version (1891) — Johannes Brahms (1833-1897)

Allegro con brio
Scherzo
Adagio
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 22, 1988 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY GUITAR ENSEMBLE

Brendan Terry
Terrence Nicholson

Lawrence Green, *director*

Sonatine in D Major, op. 71, no. 3 — Mauro Giuliani (1781-1829)

- Andantino sostenuto
- Tempo di marcia
- Scherzo
- Rondo

Danserye zeer lustich...om spelen op alle musicale instrumenten (1551) — Tylman Susato (c.1500-1561-4)

- Danse
- Ronde
- Pavane

Fuga, BWV 560 — Johann Sebastian Bach (1685-1750)

Trio in C Major, HOB IV no. 1 — Joseph Haydn (1732-1809)

- Allegro moderato
- Andante
- Finale-vivace

El sombrero de tres picos — Manuel de Falla (1876-1946)

- Danza del corregidor
- Danza del molinero

Rondo (1925) — Paul Hindemith (1895-1963)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, November 28, 1988 - 12:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

SUZANNE OSTLER SHIPPEN
viola

Student of David Dalton and Clyn Barrus.

Assisted by Michael Munson and Charis Bean.

In partial fulfillment of the requirements for the degree Master of Music in performance.

Concertino — Jean Rivier (1896-)

Allegretto rustico
Adagio molto cantando
Allegro vivace e leggiero

Michael Munson, *piano*

Suite No. 6 in D Major, BWV 1012 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Vespers — Charis Bean (1967-)

Charis Bean, *piano*

INTERMISSION

Concerto for Viola and Orchestra — William Walton (1902-1983)

Andante comodo
Vivo, con molto preciso
Allegro moderato

Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 29, 1988 - 12:00 p.m.
Madsen Recital Hall

A CONCERT OF ELECTRONIC MUSIC

Gaylen Hatton and Jarolde Harris, *instructors*

Metamorphosis — Orlan Cahoon (1964-)

Two Pieces — Brian Jensen (1964-)

Rats in the Wall
Moons

One and Two for Piano and Tone Generator — Micheal Babbitt (1965-)

Micheal Babbitt, *piano*

Deus ex Machina? — Janet Jordan (1966-)

O Martyr — Micheal Babbitt

Two Ideas — Barbara Tygesen (1969-)

Beyond the Sky
Whatever

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 29, 1988 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Michael Hicks, *director*

program

Elogio de la Danza (1964) — Leo Brouwer (1939-)

Lento
Obstinato

Brendan Terry, *guitar*

Gymel (1960) — Niccolò Castiglioni (1932-)

David Kern, *flute*
Sharalyn Heath, *piano*

Dance No. 3 (1945) — John Cage (1912-)

Jennifer Jacobson and Nastassja Olson, *prepared pianos*

Chor der Steine (1979) — John Melby (1941-)

computer-synthesized tape

Rain Music (1979) — Michael Hicks (1956-)

Glenn Palmer and Friends
bowls, seeds, flute, radios, piano, guitar

Music Piece (1980) — Charles Gruber (1950-)

Bret Jackson, *trumpet*
Douglas Bush, *organ*

Swinging Music (1970) — Kazimierz Serocki (1922-)

Barbara Clayton, *clarinet*
Scott Bergeson, *trombone*
Melinda Hammond, *piano*
Jeff Campbell, *bass*
Thomas Durham, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 30, 1988 - 12:00 p.m.
Madsen Recital Hall

INSTRUMENTAL RECITAL

Music at Mid-day

JoEllen Turley, *director*

Canzona, Two Variations and Scherzo — Alexander Glazunov (1865-1936)

Chanson D'autrefois — Gabriel Pierné (1863-1937)

Saxonata — Jimmy Hilliard

Laun Maher, *alto and soprano saxophones*
Deborah Davenport, *alto saxophone*
Joel Williams, *tenor saxophone*
Bruce Knudsen, *baritone saxophone*

Fantazia — Orlando Gibbons--Hemke

Trois Pièces — Isaac Albeniz--Mule

Chant d'amour
Berceuse
L'Ete

Adagio and Fugue — Wolfgang Amadeus Mozart--Schmidt

Keith Russell, *soprano saxophone*
Berin Stephens, *alto saxophone*
Barbara West, *tenor saxophone*
Chad King, *baritone saxophone*

Fanfare, Air and Finale — Arthur Frackenpohl

Conversation Amusante — Paul Pierné (1874-1952)

Pièces en Quatuor — Jean Absil (1893-1974)

Sérénade
Rêverie
Tarentelle

JoEllen Turley, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Tom Clark, *tenor saxophone*
DB Long, *baritone saxophone*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 30, 1988 - 7:30 p.m.
Madsen Recital Hall

SONGWRITERS' SHOWCASE

A Note from the Instructor

Tonight's event is presented by students from Music 186, Songwriting, and is modeled after music industry showcases, writers' nights, and "demo derbies," frquently held in cities like Los Angeles, New York, and Nashville. At such events today's professional songwriters present their work both to their peers and to representatives of music publishers.

Some of tonight's writers are veterans, while many are writing for the first time. Collaboration is encouraged, and it is not mandatory for the writer to perform his own song.

While the lead vocal must be presented live, the "track," or accompaniment, may be live or pre-recorded, at the option of the student.

The students' creative goal is to write a song representing the exact style of a pre-selected pop-music category.

--Ron Simpson

PROGRAM

Songs will be presented in the order announced, and will be selected from the following alphabetical list of student writers:

Douglas Bean
Ted Bennion
Todd Christensen
Christy Christenson
Karen Church
Kerrie Cross
Jeff Elder
Gale Hartley
Ed Hayward
Mark Henshaw
Stephen Howard
Lindy Lue Johnson
Merry Lynn Lifferth
Andrew McLaws
Anthon McLaws
Laurie Mohlman
Lana Osmun
Emily Oswald
Barry Penfold
Wiloni Rawlins
Melody Shellman
Mark Siddoway
John Sudds
Mark Swanson
Suzanne Young

Music 186, Songwriting, and Music 386R, Advanced Songwriting, are offerings of the Music Theater and Media Area of the Music Department.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday December 1, 1988 - 12:00 p.m.
Madsen Recital Hall

VOCAL RECITAL

Music at Mid-day

Liebhaper in allen Gestalten — Franz Schubert
O cessate di piagarmi — Alessandro Scarlatti

Erin Judd, soprano
Sharalyn Heath, accompanist

Verborgenheit — Hugo Wolf
Vocalise — Wilber Chenoweth
Weep You No More Sad Fountains — Roger Quilter

Janae Bischoff, soprano
Mechelle Tippets, accompanist

Let the bright Seraphim — George Frederick Handel
Meine Lieder — Johannes Brahms

Rebecca Nelson, soprano
Janae Bischoff, accompanist

Sin Tu Amor — Miguel Sandoval
Nymphs and Shepherds — Henry Purcell

Cindy Lynn Popp, soprano
Jill Gould, accompanist

Nuit d'Etoiles — Claude Debussy
Ich grolle nicht — Robert Schumann

Mechelle Tippets, soprano
Janae Bischoff, accompanist

Siboney — Ernesto Lecuona
Lute Book Lullaby — Lloyd Pfautsch

Minette Wolz, soprano
Janae Bischoff, accompanist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday December 2, 1988 - 12.00 p.m.
Madsen Recital Hall

INSTRUMENTAL RECITAL

Trio in D major — Taneiev
Allegro
Allegro ma non troppo

Mary Ann Bennion, *violin*
Suzanne Berrett, *violin*
Miriam Horne, *viola*

Archduke Trio (Op.97) Bb major — Ludwig Van Beethoven (1770-1827)
Allegro Moderato
Scherzo: Allegro

Melinda Probst, *violin*
Maryann Allgood, *cello*
Jon Naatjes, *piano*

Furioso and Valse in D minor — Earl Hatch
Kevin Beals, *marimba*

Log Cabin Blues — G.H. Green
Mikel Poulsen, *xylophone*
Jennifer Jacobson, *accompanist*

Tambourin Chinois — Fritz Kreisler
Todd Bills, *marimba*
Jennifer Jacobson, *accompanist*

Scherzo — Mitchell Peters
Shari Southworth, *timpani*

Waves — Mitchell Peters
Kevin Cope, *marimba*

Creston-Concerto
Darren Duerden, *marimba*
Jennifer Jacobson, *accompanist*

Tambourin Chinois — Fritz Kreisler
Jennifer Jacobson, *marimba*
Mikel Poulsen, *accompanist*

Rainbow Ripples — G.H. Green
Jim Schouten, *xylophone*
Accompanied by the marimba quartet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 2, 1988 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

SUSANNA GRAFF
piano

Student of Jeff Shumway.

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy.

Prelude and Fugue in B-flat Major, from *WTC* Book I, BWV 866 — Johann Sebastian Bach (1685-1750)

Sonata in D Major, K. 576 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Allegretto

Ballade in G Minor, op. 23 — Frederic Fançois Chopin (1810-1849)

Excursions, op. 20 (1944) — Samuel Barber (1910-1981)

Un poco allegro
In slow blues tempo
Allegro molto

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

A CELEBRATION OF CHRISTMAS

featuring

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

and

BRIGHAM YOUNG UNIVERSITY TROMBONE CHOIR
Daniel Bachelder, *director*

December 2nd and 3rd, 1988
deJong Concert Hall
7:30 p.m.

PROGRAM

I

Fanfare

Trombone Choir

O Filii et Filie — Volckmar Leisring

Men's and Women's Chorus

Choral Fanfare for Christmas — Ron Nelson

Combined Choirs and Trombone Choir

II

Lo, the Messiah — Mario Castlenuovo-Tedesco

Infant Holy (Polish Carol) — Arr. by Robert Bowlus

He Came Here for Me — Ron Nelson

Come My Dear Old Lady (Spanish Carol) — Arr. by Walter Ehret

Women's Chorus

III

Holy is God the Lord, from *Elijah* — Felix Mendelssohn--Ostrander

Jesu, Joy of Man's Desiring — Johann Sebastian Bach--Sauer

Trombone Choir

IV

A Christmas Antiphonal — Hal Hopson

John Sasine, *tenor*

Now is the Time of Christymas — Arnold Bax

David Kern, *flute*

Xiang-Dong Kong, *piano*

Pat-a-pan (French Carol) — Arr. by Katherine K. Davis

David Kern, *piccolo*

Two Christmas Spirituals

Come and Sing! — Don Besig

Eric Crawford and Todd Parmley, *baritones*

Go Tell It On the Mountain — Arr. by Paul Sjolund

Tracey Turek, *alto*
Damon Stout, *piano*

Silent Night — Arr. by Mack Wilberg

Rob Dunn, *tenor*

Men's Chorus

V

Out of the Orient Crystal Skies — Richard Zgodava

Behold This Child — Robert Donahue--Babbitt

Greg Halliday, *tenor*
Micheal Babbitt, *synthesizer*

From Heaven Above — Martin Luther--Duson

Micheal Babbitt, *synthesizer*

The Secret of Christmas — James Van Heusen--Staheli

John Sasine, *tenor*
Tracey Bradshaw, *piano*

B.Y.U. Singers

VI

Here Comes Santa Claus — Arr. by F. Dutton

Jingle Bells — Arr. by F. Dutton

Two Ancient Carols — Arr. by Richard Meyers

Lo How a Rose 'Ere Blooming
In Dulci Jubilo

Trombone Choir

Sing dem Herrn (Processional) — Michael Praetorius

The Angels' Song — Paul Tschesnokov

Christmas Fanfare — Cardon Burnham

How Still He Rests — Brent Pierce

Martha Sargent, *oboe*

Four Carols

Kling, Glöckchen - Ring, Little Bells (German Carol) Arr. by Mack Wilberg

Spanish Carol — Arr. by Andrew Carter

Julie Mark, *mezzo soprano*

The Twelve Days of Christmas (English Carol) Arr. by Andrew Carter

Paul Busselberg, *baritone*

Rebecca Pyper and Leslie McRae, *sopranos*

Jingle Bells (American Carol) — Arr. by Gordon Langford

Concert Choir

Carol Sing

The audience is invited to join the combined choirs and trombone choir in singing the following carols in unison (melody line only).

Hark! The Herald Angels Sing

Hark! the herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nation, rise;
Join the triumph of the skies;
With th'angelic host proclaim
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn King!

Hail! the heav'n-born Prince of Peace!
Hail! the Son of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings.
Mild he lays his glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King!

Joy to the World

Joy to the world the Lord is come;
Let earth receive her King!
Let ev'ry heart prepare him room,
And Saints and angels sing,
And Saints and angels sing,
And Saints, and Saints and angels sing.

Rejoice! Rejoice when Jesus reigns,
And Saints their songs employ,
While fields and flood,
rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

Oh, Come All Ye Faithful

Oh, come all ye faithful,
Joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem.
Come and behold him,
Born the King of angels;
Oh, come, let us adore him;
Oh, come, let us adore him;
Oh, come, let us adore him,
Christ, the Lord.

Sing, choirs of angels,
Sing in exultation;
Sing, all ye citizens of heav'n above!
Glory to God,
Glory in the highest;
Oh, come, let us adore him;
Oh, come, let us adore him;
Oh, come, let us adore him,
Christ, the Lord.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 3, 1988 - 12:00 p.m.
Madsen Recital Hall

YOUNG CHAMBER PLAYERS

David Dalton, *director*
Hiroko Primrose, *associate director*

Concerto in E Minor — Charles Avison (1709-1770)

Allegro
Michael Abegg, Melissa Price, Sammy Dastrup, *violins*
David Dastrup, *cello*

"Golden" Sonata — Henry Purcell (1659-1695)

Maestoso
Largo
Allegro
Rebecca Moench, Natalie Terry, *violins*
Andy Durrant, *cello*
Michael Munson, *piano*

Passacaglia — Handel--Halvorsen

Kyshana Lowe, *violin*
Emily Barrett, *viola*

Brandenburg Concerto No. 5 — Johann Sebastian Bach--Isaac

Allegro
Munchkin Orchestra
(all violinists 8 years old and under)

"Taco Bell" Canon — Johann Pachelbel (1653-1706)

Eight Hungarian Dances — Béla Bartók (1881-1945)

Junior Young Chamber Players

Concertino in F Minor — Carlo Ricciotti (1681-1756)

Adagio
Presto

Divertimento in F Major, K. 138 — Wolfgang Amadeus Mozart (1756-1791)

Allegro

"Pizzicato" from *Simple Symphony*, op. 4 — Benjamin Britten (1913-1976)

Christmas March — Arr. by Samuel Applebaum

Senior Young Chamber Players

David Dalton, Curtis Davis, *conductors*

PERSONNEL

Munchkin Orchestra

Violins

Michael Abegg
Daniel Cook
Katie Dastrup
Sammy Dastrup
John Eisenhart
Miles Fulwider
Kami Lowe
Emily Price
Melissa Price
Adam Sorensen
Michale Zobell

Cello

David Dastrup

Junior Young Chamber Players

Violins

Marie Barrett
Aaron Chamberlain
Elizabeth Christensen
Jennifer Cook
Brigham Dastrup
Derek Fulwider
Alison Gagon
Matthew Haney
Elizabeth Jackson
Derek Kearl
Katie Knight
Kristen Lewis
Kendra Lowe
Kate Marriott
Kate Mason
Allison Morgan
Brendan Wright

Cellos

Emily Becraft
David Dastrup
Jeffrey Lewis
Sterling Oaks

Senior Young Chamber Players

Violins

Tiffani Condie
Rebecca Cook
Casey Crawford
Hillary Duncan
Candace Kearl
Korinne Lowe
Kyshana Lowe
Becca Moench
David Pinneger
Emily Richards
Natalie Terry
Becky Wight

Violas

Emily Barrett
Travis Dastrup
Nicole Fulwider

Cellos

Andy Durrant
Darin Rhodes
Sandy Garrard

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 3, 1988 - 6:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

SUZANNE OSTLER SHIPPEN
viola

Student of David Dalton and Clyn Barrus.

Assisted by Michael Munson and Charis Bean.

In partial fulfillment of the requirements for the degree Master of Music in performance.

Concertino — Jean Rivier (1896-)

Allegretto rustico
Adagio molto cantando
Allegro vivace e leggiero

Michael Munson, *piano*

Suite No. 6 in D Major, BWV 1012 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Vespers — Charis Bean (1967-)

Charis Bean, *piano*

INTERMISSION

Concerto for Viola and Orchestra — William Walton (1902-1983)

Andante comodo
Vivo, con molto preciso
Allegro moderato

Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 3, 1988 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

JANICE KAYE LARSEN CLAYTON
piano

Student of Marlene Bachelder.

French Suite no. 5 in G Major, BWV 816 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gavotte
- Bourrée
- Gigue

Sonata in B-flat Major, K. 333 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro
- Andante cantabile
- Allegretto grazioso

Ten Preludes, op. 23 — Sergey Rachmaninov (1873-1943)

- No. 4, Andante Cantabile

Six Preludes, op. 6 — Robert Muczynski (1929-)

- Vivace
- Lento
- Allegro giocoso
- Allegretto meno mosso--Allegro con moto
- Moderato
- Allegro marcato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, December 5, 1988 - 12:00 p.m.
Madsen Recital Hall

HORNS-A-PLENTY

Music at Mid-day

Horn Students of Ellen Powley and
Gaylen Hatton in Concert.

Marceau de concert — Camille Saint-Saëns (1835-1921)

John Barrow, *horn*
Michael Munson, *piano*

Après un rêve — Gabriel Fauré (1845-1924)

Stephen Bunker, *horn*
Michael Munson, *piano*

Concerto for Horn in E-flat Major, op. 11 — Richard Strauss (1864-1949)

Allegro

Jared Bruns, *horn*
Michael Munson, *piano*

Villanelle — Paul Dukas (1865-1935)

Tara Farmer, *horn*
Michael Munson, *piano*

Sonata for Horn and Piano, op. 17 — Ludwig van Beethoven (1770-1827)

Allegro moderato

Erica Henricksen, *horn*
Jeffrey Shumway, *piano*

Concerto No. 3 in E-flat Major, K. 447 — Wolfgang Amadeus Mozart (1756-1791)

Romanza

Greg Olson, *horn*
Michael Munson, *piano*

Concerto for Horn — Gordon Jacob (1895-1984)

Adagio molto

Maralee Palmer, *horn*
Michael Munson, *piano*

Sonata for Horn — Paul Hindemith (1895-1963)

Mässig bewegt

Marcel Pusey, *horn*
Jeffrey Shumway, *piano*

Concerto for Horn, op. 8 — Franz Strauss (1822-1905)

Allegro molto

Dana Roberts, *horn*
Michael Munson, *piano*

Concerto for Horn — Boris Karadimchev

Allegro moderato

Brenda Shumway, *horn*
Michael Munson, *piano*

Concerto for Four Horns — Heinrich Hubler (1822-1893)

Allegro vivace

John Barrow, Tara Farmer,
Marcel Pusey, and Dana Roberts, *horns*
Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 6, 1988 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

UNIVERSITY CHORALE

Mark Sheldon, *director*

Assisted by members of the BYU Chamber Orchestra

and

Michelle Angerbauer, *organ*
Eric Glissmeyer, *baritone*

I

Make a Joyful Noise to the Lord — Heinz Werner Zimmerman (1930-)

Elisabeth Klytseroff, *piano*

Locus iste — Anton Bruckner (1824-1896)

Sing Praise to Him, from *Bohemian Brethren's Songbook* — Arr. by James Kasen

Elisabeth Klytseroff and April Escobar, *piano*

II

Three exerpts from *Christus*, op. 97 — Felix Mendelssohn (1809-1847)

Karen Early, *mezzo soprano*
April Escobar, *piano*

Fantasia on Christmas Carols — Ralph Vaughan Williams (1872-1958)

Members of the BYU Chamber Orchestra
Michelle Angerbauer, *organ*
Eric Glissmeyer, *baritone*

III

Tomorrow Shall Be My Dancing Day — John Gardiner (1928-)

Teresa Hiett, *piano*

Angel's Carol — John Rutter (1945-)

Rebecca Badham, *piano*

The Very Best Time of Year — John Rutter

Malinda Lloyd, *piano*
Charis Bean, *oboe*

Good Christians All Rejoice — Arr. by Gilbert Martin (1941-)

Teresa Hiett, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 6, 1988 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

PERCUSSION ENSEMBLE

AND

PANORAMIC STEEL

Ron Brough, *director*

The Sauce	Lee Ritenour--G. Gonzales
Ku-Ka Ilimoku	Christopher Rouse
Log Cabin Blues	G. H. Green--B. Becker
Portico	Thomas Gauger
Le Negra	Arr. by Wm. Cahn
Habanera, from *Carmen*	Georges Bizet--L. Spivack
Fire & Steel	T. DeVine
Como Una Estrella	Arr. by Robert Ledbetter
The Death of Ase	Edvard Grieg--A. Barrus
Pan Woman	Ray Holman

PERSONNEL

PERCUSSION ENSEMBLE

Kevin Beals
Todd Bills
Tim Campbell
Kevin Cope
Darren Duerden
Connie Erickson
Jim Jackson
Jennifer Jacobson
Randy Lee
Troy Lewis
Mikel Poulsen
Coby Ramsey
Ray Ringhiser
Jim Schouten
Shari Southworth

PANORAMIC STEEL

Todd Bills
Greg Campbell
Tim Campbell
Skye Christensen
Kevin Cope
Darren Duerden
Kathleen Glew
Jim Jackson
Jennifer Jacobson
Mikel Poulsen
Coby Ramsey
Jim Schouten
Shari Southworth
David Thomas

Upcoming Event

February 11, 1989 - Utah Percussion Festival,
featuring the world renouned percussion group - NEXUS.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 7, 1988 - 12:00 p.m.
Harris Fine Arts Center Gallery

CHRISTMAS MUSIC AT MIDDAY

Prelude

Russian Christmas Music — Alfred Reed

Symphonic Band
Daniel Bachelder, *director*

I

O filii et filiae — Lesring

Men's and Women's Chorus

II

A Christmas Antiphonal — Hal Hopson

For Now is the Time of Christymas — Arnold Bax

Come and Sing (Christmas Spiritual) — Don Besig

Men's Chorus
Mack Wilberg, *director*

III

Lo, the Messiah
He Came Here for Me — Ron Nelson

Come, My Dear Old Lady (Spanish Carol) — Arr. by Walter Ehret

Women's Chorus
Jean Simons, *director*

IV

Holy is God, the Lord, from *Elijah* — Felix Mendelssohn

Lo, How a Rose 'Ere Blooming — Arr. by Richard Meyers

Trombone Choir
Daniel Bachelder, *director*

V

Music in the Air (excerpts) — Crawford Gates

Young Ambassadors
Janielle Christensen, *director*

VI

A Christmas Festival — LeRoy Anderson

Symphonic Band

VII

Behold This Child — Robert Donahue--Babbitt

From Heaven Above — Martin Luther--Duson

BYU Singers
Ronald Staheli, *director*

VIII

The Angel's Song — Paul Tschesnokov

Christmas Fanfare — Cardon Burnham

Jingle Bells — Arr. by Gordon Langford

Concert Choir
Mack Wilberg, *director*

IX

Choral Fanfare for Christmas — Ron Nelson

Combined Choirs and Trombone Choir

Carol Sing

The audience is invited to join the combined choirs and trombone choir in singing the following carols in unison (melody line only).

Hark! The Herald Angels Sing

Hark! the herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nation, rise;
Join the triumph of the skies;
With th'angelic host proclaim
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn King!

Hail! the heav'n-born Prince of Peace!
Hail! the Son of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings.
Mild he lays his glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald angels sing
Glory to the newborn King!

Joy to the World

Joy to the world the Lord is come;
Let earth receive her King!
Let ev'ry heart prepare him room,
And Saints and angels sing,
And Saints and angels sing,
And Saints, and Saints and angels sing.

Rejoice! Rejoice when Jesus reigns,
And Saints their songs employ,
While fields and flood,
rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

Oh, Come All Ye Faithful

Oh, come all ye faithful,
Joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem.
Come and behold him,
Born the King of angels;
Oh, come, let us adore him;
Oh, come, let us adore him;
Oh, come, let us adore him,
Christ, the Lord.

Sing, choirs of angels,
Sing in exultation;
Sing, all ye citizens of heav'n above!
Glory to God,
Glory in the highest;
Oh, come, let us adore him;
Oh, come, let us adore him;
Oh, come, let us adore him,
Christ, the Lord.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 7, 1988 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

CARLA GUTIERREZ
piano

Student of Jeffrey Shumway.

In lieu of Jury Examination.

Sonata in F-sharp Major, op. 78, no. 24 — Ludwig van Beethoven (1770-1827)

Ballade in F Major, op. 38 — Frédéric François Chopin (1810-1849)

INTERMISSION

Pièces pittoresques — Emmanuel Chabrier (1841-1894)

Idylle
Danse villageoise

Suite de danzas criollas, op. 15 — Alberto Ginastera (1916-)

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents the

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

and

K. Newell Dayley, *conductor*

Wednesday, December 7, 1988 - 7:30 p.m.
deJong Concert Hall, Harris Fine Arts Center

PROGRAM

I

Symphony No. 6 (Pathetique) — Peter Ilyich Tschaikovsky (1840-1893)

Adagio, Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

INTERMISSION

II

Kinesis (World Premier) — Merrill Bradshaw

III

The Nutcracker Suite — Peter Ilyich Tschaikovsky

Overture
March
Dance of the Fairy Dragons
Russian Dance (Trepak)
Arabian Dance
Chinese Dance
Dance of the Mirlitons
Waltz of the Flowers

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 7, 1988 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

MELINDA HAMMOND
piano

Student of Jeffrey Shumway.

In lieu of Jury Examination.

Sonata in F Major, K. 541 — Domenico Scarlatti (1685-1757)

Sonata in B-flat Major, K. 551 — Domenico Scarlatti

Sonata in G Major, K. 283 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante
Presto

Prelude in D Major, op. 23, no. 4 — Sergey Rachmaninoff (1873-1943)

Etude No. 7 "Pour les degrés chromatiques" from *Douze Etudes*, Book II — Claude Debussy (1862-1918)

Variations sérieuses, op. 54 — Felix Mendelssohn (1809-1847)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents the

ALBERT McNEIL JUBILEE SINGERS

of

Los Angeles

Friday, January 13, 1988
de Jong Concert Hall
7:30 p.m.

PROGRAM

Spirituals

Walk Together Children — Arr. by Wm. Henry Smith
Lisa Gray-Ashley, Patronella Luke,
Muriel Bennett, *sopranos*

Witness For My Lord! — Arr. by Lloyd Pfaustch
Carver Cossey, *baritone*

You Must Have That True Religion — Arr. by Roland Carter

O Mary Don't You Weep — Arr. by Albert McNeil
Darryl Taylor, Richard Wyatt, *tenors*
Aleta Braxton, *soprano*

John, The Revelator — Arr. by Albert McNeil
Denis Hawkins, *baritone*

I Wanna Be Ready — Arr. by James Miller

Git On Board Little Children — Arr. Larry Farrow

Ride On King Jesus — Arr. by Robert De Cormier
Darryl Taylor, *tenor*

INTERMISSION

African and Afro-American Folk Songs

Umngoma (So. African, Zulu) — Arr. by Caiphus Semanya
Larry Farrow
Virginia White, *contralto*

No Ne Li Domi (West African, Ghana-Adangbe) — Arr. J.M.T. Dosso-
(You can't dance with me) — Jester Hairston

Hareje (So. Africa, Xhosa) — Arr. by Caiphus Semanya-Larry Farrow

Cheryl Nickerson, *alto*

Market Woman (Jamaican Folk Song) — Arr. by Larry Farrow

Travelin' Man — Arr. by Jester Hairston

Denis Hawkins, *baritone*

Goin' Down That Lonesome Road — Arr. by Jester Hairston

Richard Wyatt, *tenor*

Spirituals

Daniel, Servant of the Lord — Arr. by Undine Smith Moore

Run, Lil' Chillun — Arr. by Hall Johnson

Carver Cossey, *baritone*

Precious Lord — Arr. by Roland Carter

Pat Luke, *soprano*

I Ain't Got Time To Die — Arr. by Hall Johnson

Victor Graham, *baritone*

Oh, Happy Day! — Arr. by Larry Farrow

Selections from *Porgy and Bess* — George Gershwin

Summertime

Patronella Luke, *soprano*

A Woman Is a Sometime Thing

Richard Wyatt, *tenor*

Bess, You Is My Woman Now (Duet)

Lisa Gray-Ashley, *soprano*

Carver Cossey, *bartione*

I'm On My Way

Victor Graham, *baritone*

Spirituals

I Wanna Be Ready — Arr. by James Miller
Chris Gambol, *tenor*
Muriel Bennett, *soprano*

Let Me Fly — Arr. Robert DeCormier
Denis Hawkins, *baritone*

Precious Lord — Arr. by Roland Carter
Patronella Luke, *soprano*

In That Great Gettin' Up Mornin' — Arr. by Jester Hairston
Victor Graham, *baritone*

Oh, Happy Day — Arr. by Larry Farrow
Virginia White

TOUR PERSONNEL

Lisa Gray-Ashley
Muriel Bennett
Aleta Braxton
Patronella Luke
Cheryl Nickerson
Virginia White

Carver Cossey
Christopher Gambol
Victor Graham
Denis Hawkins
Darryl Taylor
Richard Wyatt

Byron Smith
Michael Jackson

Albert J. McNeil, Founder-Director

Charlotte Neveu, Choreography

Virginia White, Company Administrator

Michael Jackson and Byron Smith, Accompanists

MANAGEMENT: Century Artists Bureau, Inc., Walter Gould, Personal Representative, 250 West 57th Street, Suite 932 New York, New York, 10107, (212) 247-3920

ALBERT McNEIL JUBILEE SINGERS

Program Notes

African Music

One of the most striking features of African life was the importance given to music and dance. For every activity in the life of the individual or the community there was an appropriate music. It was an integral part of life from the hour of birth to beyond the grave. Included in our repertory are two South African songs -- one in the Xhosa language, the other, in Zulu. **Ungoma** characterizes the village hypochondriac as a whiney, complaining, comedic person, while the women express various disdaining attitudes. **Hareje**, the Song of the Harvest, is a prayer of thanksgiving to the gods of the field for the rich return of fresh food. It is combined with a dance. **No Ne Le Domi**, You Can't Dance With Me -- for men's voices -- is an amusing arrangement by Jester Hairston and is in one of the Ghanaian languages.

Spirituals

First references to the religious folksongs of Blacks began to appear in the early Nineteenth Century. Musicologists have agreed that the name came into common usage in the 1860s. By that time, the spiritual repertory must have been quite extensive. These songs, as folksongs, are impossible to trace or pinpoint in their original form. The music is adapted to the taste of both those who sing and those who listen. Consciously, or unconsciously, one may (1) improvise upon a song already in existence, (2) combine material from several songs, or (3) compose the song entirely of new materials. Examples of early titles -- **Sabbath Has No End; Roll, Jordan, Roll; Dis is de Trouble of de World; Jesus on de Water-Side; Nobody Knows de Trouble I've Had; Joshua Fit de Battle.** This devout interest in Christianity and prophetic characters came as a result of the great conversion of slaves during a sixty-year period from the turn of the Eighteenth Century to Emancipation. Our repertory consists of traditional arrangements in call-and-response-style, such as **Great Gettin' Up Mornin;, Ride on King Jesus, Witness**, and other more contemporary forms. We sing in the traditional a cappella concert arrangements made famous by the Fisk Jubilee Singer, circa 1868-1875.

The little group of Jubilee Singers from Fisk -- seven men and four women -- carried their songs to Queen Victoria at the Court of St. James in 1869. The world learned of Negro Spirituals for the first time.

Gospel Music

To Black people, the White gospel hymns belonged to the same class as the standard Protestant hymns. The spirituals, jubilees (a jubilant setting of the spiritual), and "church songs" were products of their own creativity. The differences began to appear in the 1930s, particularly in Chicago. Its churches produced the most celebrated of the pioneering writers and singers.

The original Black Gospels in the early period of their history were similar to their White counterparts -- sacred ballad-type songs, almost always carrying a personal message to God with titles such as, **If I Don't Get There, If You See My Savior Tell Him I'm On My Way, When I've Done My Best, Hide Me in Thy Bosom, Search Me, Lord.**

Thomas Dorsey (b. 1899), called the "Father of Gospel Music," distinguished himself with a plethora of songs, including the famous "Precious Lord Take My Hands," included in our repertory.

The Black forms of Gospel Music presently include elaborate jazz and rock arrangements using synthesizers, small vocal combos, large choruses, and a distinguished array of performer-composers, such as James Cleveland, Aretha Franklin, The Winans, Richard Smallwood, and the sensational vocal jazz oriented gospel group "Take Six." Included in our programs are selections by Robert Ray, composer of contemporary gospel ballads, and the award-winning "Gospel Mass," a work using the traditional Latin format of Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, with electric organ, piano, bass, guitar, and drum accompaniment.

George Gershwin

Porgy and Bess (1935), included in our repertory, reflects the jazz milieu of New York in the 1930s, yet at the same time portrays the musical habits of Black folk in the South. With a Charleston, South Carolina, setting in the city's imaginary Catfish Row, Gershwin paid particular attention to the Gullahs (an isolated group of Blacks who spoke in a distinctive dialect) on James Island.

Their folkways seemed close to the African tradition, and to the Holy Roller prayer meeting that he attended which left an indelible impression on him. This helped him to create an American masterpiece. This work has given enormous opportunities to a host of Black singers and performers, and it continues to excite audiences worldwide.

The Music of Edward "Duke" Ellington

Despite his limited formal training, other than piano lessons, Ellington was perhaps one of the greatest jazz innovators of all time. His experimentation with large jazz bands, inclusion of "new" instrumental combinations, collaboration with his side men in collective improvisation, and his work with Billy Strayhorn have all contributed to his international reputation. He left more than 2,000 compositions -- an impressive record equaled by few composers in the history of American music. Best-known of the hundreds of songs he wrote were **Sophisticated Lady, Mood Indigo, I Got It Bad and That Ain't Good,** and **I Let a Song Go Out of My Heart.**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 19, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Liesle Anne Knight
soprano

Student of Brandt B. Curtis

Assisted by Micheal Babbitt, *piano*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy.

I

Genügsamkeit ist ein Schatz in diesem Leben, from Cantata BWV 144	Johann Sebastian Bach (1685-1750)
Si, tra i ceppi, from *Berenice*	George Frideric Handel (1685-1759)
Dove sei, amato bene?, from *Rodelinda*	George Frideric Handel

II

Der Nussbaum	Robert Schumann (1810-1856)
Intermezzo	Robert Schumann

Ständchen	Johannes Brahms (1833-1897)
Botschaft	Johannes Brahms

III

Rencontre	Gabriel Fauré (1845-1924)
Première danse	Jules Massenet (1842-1912)
Fleur des blés	Claude Debussy (1862-1918)
Nuit d'ètoiles	Claude Debussy

IV

Juliet's Waltz Song, from *Romeo and Juliet*	Charles Gounod (1818-1893)

V

Mary Alone	David W. Guion (1895-)
The K'e	Celius Dougherty (1902-)
The Buckle	Arthur Bliss (1891-1975)
Laurie's Song, from *The Tender Land*	Aaron Copland (1900-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 20, 1989 - 7:30 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Kirstan Harris
violin

Student of Percy Kalt

Assisted by Tracey Bradshaw, *piano*

Consolation — Franz Liszt--Milstein

Caprice no. 14, op. 1
Caprice no. 11, op. 1
— Nicolò Paganini (1782-1840)

Violin Concerto — Aram Il'yich Khachaturian (1903-1978)

Allegro con fermezza
Andante sostenuto
Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 25, 1989, 5:00 p.m. and 7:30 p.m.
Madsen Recital Hall

VOCAL AWARDS RECITALS

Funds for this evening's awards are provided
by the Bullock, Bybee, Jewkes, and Wimmer
Memorial Endowments.

5:00 p.m.

Mein Herr Marquis, from *Die Fledermaus* — Johann Strauss (1825-1899)

Marlies Adams, *soprano*
Michelle Angerbauer, *piano*

Un'aura amorosa, from *Cosi fan tutte* — Wolfgang Amadeus Mozart (1756-1791)

Peter Asplund, *tenor*
Alyson Wright, *piano*

Un bel di, from *Madama Butterfly* — Giacomo Puccini (1858-1924)

Holly Bender, *soprano*
Diana Vandergriff, *piano*

Von ewiger Liebe, op. 43, no. 1 — Johannes Brahms (1833-1897)

Ruth Christensen, *mezzo-soprano*
Mindy Moody, *piano*

Ganymed, D 544 — Franz Schubert (1797-1828)

Hilary Dalton, *soprano*
Elizabeth Elliott, *piano*

Voi che sapete, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart (1756-1791)

Karen Early, *mezzo-soprano*

Avant de quitter ces lieux, from *Faust* — Charles Gounod (1818-1893)

Eric Glissmeyer, *baritone*
Micheal Babbit, *piano*

Thus Saith the Lord, but Who May Abide, from, *Messiah* — George Frederic Handel (1685-1759)

Barry Goldberg, *baritone*
Michael Munson, *piano*

Quando m'en vo, from *La bohème* — Giacomo Puccini (1858-1924)

Rebecca Williams Ivory, *soprano*
Ann Pusey, *piano*

Il bacio — Luigi Arditi (1822-1903)

Kristi Monson, *soprano*
Heidi Rodeback, *piano*

La danza, from *Les soirées musicales* — Gioacchino Rossini (1792-1868)

Scott Perdue, *tenor*
Marshall Davies, *piano*

Près des ramparts, from *Carmen* — Georges Bizet (1838-1875)

Jane Srygley, *mezzo-soprano*
Toshiko Baldwin, *piano*

Voi lo sapete, from *Cavalleria rusticana* — Pietro Mascagni (1863-1945)

Tracy Turek, *soprano*
Tracey Bradshaw, *piano*

7:30 p.m.

Meine Liebe ist grün, op. 63, no.5 — Johannes Brahms (1833-1897)

O mio Fernando, from *La favorite* — Gaetano Donizetti (1797-1848)

Marie-Adele Black, *mezzo-soprano*
Robert Nakea, *piano*

Three songs, from *Dichterliebe*, op. 48 — Robert Schumann (1810-1856)
Im wundershönen Monat Mai
Die Rose, die Lilie, die Taube, die Sonne
Ein Jüngling liebt ein Mädchen

Avant de quitter ces lieux, from *Faust* — Charles Gounod (1818-1893)

Paul Busselberg, *baritone*
Diana Vandergriff, *piano*

Madamina, il catalogo, from *Don Giovanni* — Wolfgang Amadeus Mozart (1756-1791)

Memories: a: Very Pleasant b: Rather Sad — Charles Ives (1874-1954)

Berkley Charlton, *bass-baritone*
Marshall Davies, *piano*

Ebben ne andrò lontana, from *La Wally* — Alfredo Catalani (1854-1893)

Wie sollten wir geheim sie halten, from *Sechs Lieder aus Lotusblättern*, op. 19 — *Richard Strauss* (1864-1949)

LaDawn Gardner, *soprano*
Micheal Babbitt, *piano*

Steal Me, Sweet Thief, from *The Old Maid and the Thief* — Gian Carlo Menotti (1911-)

Scheiden und Meiden, from *Des Knaben Wunderhorn* — Gustav Mahler (1860-1911)

Jana Dewey Garrett, *soprano*
Laura Fletcher, *piano*

Bist du bei mir, BWV 508 — Johann Sebastian Bach (1685-1750)

Che gelida manina, from *La bohème* — Giacomo Puccini (1858-1924)

Alejandro Gomez, *tenor*
Claire Bush, *piano*

Io son' l'umile ancella, from *Adriana Lecouvreur* — Francesco Cilea (1866-1950)

Er ist's, from *Mörike Lieder* — Hugo Wolf (1860-1903)

Jennifer Jarvis, *soprano*
Michael Munson, *piano*

Aprés un rêve, op. 7, no. 1 — Gabriel Fauré (1845-1924)

Questa o quella, from *Rigoletto* — Giuseppe Verdi (1813-1901)

Adam Russel, *tenor*
Michael Munson, *piano*

Botschaft, op. 47, no. 1 — Johannes Brahms (1833-1897)

Chi il bel sogno di Doretta, from *La rondine* — Giacomo Puccini (1858-1924)

Stephanie Smithson, *soprano*

Previous Bullock Award Recipients:

Scène des cheveux, from *Pelléas et Mélisande* — Claude Debussy (1862-1918)

Mattinata — Ruggero Leoncavallo (1857-1919)

David Warner, *tenor*
Michael Munson, *piano*

Parto, parto, from *La clemenza di Tito* — Wolfgang Amadeus Mozart (1756-1791)

Do I Love You, from *Poems of Love and the Rain* — Ned Rorem (1923-)

Martha West, *mezzo-soprano*
Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 26, 1989, 7:30 p.m.
Madsen Recital Hall

BYU FLUTE QUINTET

Kim Bachelder — Marianne Cutchins
Lynette Leavitt — Angie Peterson
Rosanne Pitt

Assisted by Jancie Pyper, *piano*

Fantaisie — Georges Hüe (1858-1948)

Lynette Leavitt, *flute*
Janice Pyper, *piano*

Duet for Two Flutes, no. 1 — Wilhelm Friedemann Bach (1710-1784)

Larghetto
Allegro

Marianne Cutchins, Kim Bachelder, *flutes*

Trio, op. 65 — Jean-Louis Tulou (1786-1865)

Allegro
Adagio poco Andante

Rosanne Pitt, Angie Peterson, Lynette Leavitt, *flutes*

Jour d'été à la montagne — Eugène Bozza (1905-)

Pastorale
Aux bords du torrent
Le chant des forêts
Ronde

Kim Bachelder, Marianne Cutchins
Angie Peterson, Rosanne Pitt, *flutes*

Konzert I, für fünf flöten, op. 15 — Joseph Bodin de Boismortier (1689-1755)

Adagio
Allegro
Allegro

BYU Flute Quintet

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

LUCY SHELTON

soprano

with

Robert Spillman, *piano*

Saturday, January 28, 1989
Madsen Recital Hall
7:30 p.m.

program

Music for a while — Henry Purcell (1659-1695)

Mystery's Song — Henry Purcell

If music be the food of love — Henry Purcell

Hark! The ech'ing Air — Henry Purcell

Three Lyrics of Goethe

(Philine)	Singet nicht in Trauertönen	Hugo Wolf (1860-1903)
(Mignon)	Nur wer die Sehnsucht kennt	Robert Schumann (1810-1856)
		Peter Il'yich Tchaikovsky (1840-1893)
		Ludwig van Beethoven (1770-1827)
(Gretchen)	Meine Ruh' ist hin	Franz Schubert (1797-1828)
		Mikhail Ivanovich Glinka (1804-1857)
		Giuseppe Verdi (1813-1901)
(Philine)	Singet nicht in Trauertönen	Robert Schumann

INTERMISSION

Ariettes oubliées — Claude Debussy (1862-1918)

C'est l'extase
Il pleure dans mon coeur
L'ombre des arbres
Chevaux de bois
Green
Spleen

Five American Folksongs for Lucy — Arr. by Nicholas Maw

Zeb Turney's Gal	(Appalachian Mountains)
Darlin'	(Smoky Mountains)
Rémon	(Creole Song)
Parting Friends	(White Spiritual, from Southern Uplands)
This Train	(Black Spiritual, from Mississippi)

Soprano Lucy Shelton is universally recognized as a brilliantly distinguished recitalist, soloist with orchestra, chamber musician, recording artist and exponent of contemporary music. Her recitals at such venues as Alice Tully Hall, the Metropolitan Museum, London's Wigmore Hall, The Library of Congress and the Kennedy Center have received the highest praise for her extraordinary musicianship, her unusually comprehensive repertoire and her exquisite vocal quality.

Lucy Shelton has appeared as soloist with the orchestras of Chicago, Boston, St. Louis, Houston, Minnesota, Denver, and Baltimore; the National Symphony; the Rochester and Buffalo Philharmonics; and Los Angeles, 92nd Street "Y" and St. Paul Chamber Orchestras, with such conductors as Slatkin, Rostropovich, Comissiona, Zinman, Nelson, Rilling, Rudel, Atherton and Schwarz. The repertoire has ranged from Bach, Handel and Mozart oratorio; to Mahler, Berlioz and Strauss; to over thirty premieres of works in the past ten years, more than half of which were written specifically for her. Active in chamber music here and abroad, she has been featured at the festivals of Marlboro, Chamber Music Northwest, Casals, Cricklade and Lockenhaus. Other festivals with which Miss Shelton has appeared include the BBC Promenade Concerts; the Madeira, Bethlehem and Oregon Bach festivals; Aspen, Caramoor and Grant Park.

In addition to the release of some fifteen recordings, Miss Shelton has recently made six discs for the Nonesuch label: two solo recital albums (song cycles by Faurè and Messaien, and "Gypsy Songs"); "Moore's Irish Melodies," a vocal ensemble collection; and three issues of orchestral works written for her: Joseph Schwanter's "Magabunda" and "Sparrows" with the St. Louis Symphony; and Stephen Albert's "Flower of the Mountain" with the 92nd Street "Y" Chamber Symphony.

Miss Shelton is a recipient of the National Endowment for the Arts Solo Recitalist Grant, and has twice been a winner of the Walter W. Naumberg Award, as a member of the Jubal Trio, and in the 1980 Solo Vocal Competition.

Professor Robert Spillman is Chair of the piano faculty at the University of Colorado at Boulder. He studied at the Eastman School of Music, receiving a BM degree and Performers Certificate in piano and an MA degree in music theory. Spillman taught at Eastern Kentucky State for one year, then served in the U.S. Army from 1960-63 as a pianist in the U.S. Military Academy Band at West Point. He then studied with Artur Balsam and Sergius Kagan and accompanied rehearsals and performances of *Porgy and Bess* in New York City with William Warfield, Veronica Tyler and Robert Guilliaume. In 1964 he received a Fulbright Scholarship and moved with his family to Stuttgart, where he studied with Arno Erfurth (piano), Hermann Reutter (Lied), Hubert Giesen (accompanying) and Henk Badings (composition). As piano soloist, he won second prize in the Vercelli competition in 1966.

Shortly thereafter, he moved to West Berlin where he spent the next seven years. There he accompanied artists like Rita Streich, Barry McDaniel, Donald Grobe, James King, Lou Ann Wyckoff, Lucy Peacock, James Galway and Wolfgang Boettcher. He returned to the United States and joined the faculty at Eastman in 1973, where he coached opera and taught accompanying and vocal literature.

Professor Spillman is currently Co-Director of the Opera Center at the Aspen Music Festival after spending numerous summers at the Chautauqua Institution as student, accompanist and coach. He has several compositions published through Edition Musicus and his textbook, *The Art of Accompanying*, was published by Schirmer Books in 1985. A recent release, joining performances on Vox, Pro arte, Musical Heritage and Mercury, is a recording of Mozart's *Lieder* with soprano Teresa Ringholz for Arabesque Records.

BRIGHAM YOUNG UNIVERSITY

LIVING LEGENDS

THE LAMANITE GENERATION

ACT I

	The Gathering
Hawaii:	Na Mele Hula o Hawaii
Mexico:	Los Concheros
American Southwest:	Apache Mountain Spirit Dance
New Zealand:	Wero
	Powhiri
	Waiataringaringa
	Haka Poi
	Haka
Paraguay:	Polca Guarani
Argentina:	Malambo
Fiji:	Meke
Mexico:	Los Quetzales
Tonga:	Tau'olunga. Soke
American Northeast:	Iroquois Partridge Dance
Mexico:	Los Viejitos
American Southwest:	Zuni Buffalo Dance
Peru:	Carnaval de Canas
Tahiti:	Haere mai
	Moorea
	Otea

Intermission

ACT II

American Southwest:	Warrior's Dream
	Navajo Feather Dance
	Hoop Dance
Mexico:	El Torito
Bolivia:	Viva mi Patria Bolivia
Mexico:	Jarabe Tapatio
Hawaii:	Snows of Mauna Kea
	Ana Pau
	Ka'ano'i Pua
Samoa:	Sasa
	Fa'atau Pati
	Taualuga
Finale:	Go My Son
	We Are Living Legends

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 1, 1989 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

AN EVENING OF CONCERTOS

Featuring selected students from the BYU Music Department:

Phillip Lowry, *string bass* (student of Walter Birkedahl)
Marianne Cutchins, *flute* (student of Elaine Jorgensen)
Jill Plumb, *cello* (student of Gayle Smith)
Robert Nakea, *piano* (student of Irene Peery)
Bryce Mecham, *trombone* (student of Daniel Bachelder)
Bret Jackson, *trumpet* (student of David Blackinton)
Jeffrey Olpin, *violin* (student of Clyn Barrus)

with

the Brigham Young University Chamber Orchestra
Clyn Barrus, *conductor*

Tarantella for String Bass and Strings — Giovanni Bottesini (1821-1889)

Phillip Lowry, *string bass*

Concerto for Flute and Orchestra in D Major, op. 283 — Carl Reinecke (1824-1910)

Lento
Finale: Moderato

Marianne Cutchins, *flute*

Concerto No. 1 for Cello and Orchestra — Dmitry Kabalevsky (1904-)

Allegro

Jill Plumb, *cello*

Concerto No. 1 for Piano and Orchestra in E Minor op. 11, no. 53 — Frédéric Chopin (1810-1849)

Rondo: Vivace

Robert Nakea, *piano*

INTERMISSION

Ballade for Trombone and Orchestra — Frank Martin (1890-1849)

Bryce Mecham, *trombone*

Concerto for Trumpet and Orchestra, (one movement) — Alexander Arutyunyan (1920-)

Bret Jackson, *trumpet*

Concerto No. 2 for Violin and Orchestra — Béla Bartók (1881-1945)

Allegro non troppo

Jeffrey Olpin, *violin*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 2, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Joanne Rust
viola

Student of David Dalton

Assisted by Michael D. Munson
piano

Required for the degree Bachelor of Music
with a major in performance.

Sonata for Viola and Piano in E-flat Major, op. 120, no. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto--Allegro

Sonata for Viola, op. 25, no. 1 — Paul Hindemith (1895-1963)

Breit
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass. Wild. Tonschönheit ist Nebensache.
Langsam, mit viel Ausdruck

Suite for Viola and Piano (1919) — Ernest Bloch (1880-1959)

Lento
Allegro ironico
Lento
Molto vivo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 3, 1989 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

WINTER CHOIRFEST

I

O Filii et Filiae — Volckmar Leisring (1558-1637)

MEN'S AND WOMEN'S CHORUS

Praise to the Lord, the Almighty — Arr. John Rutter

COMBINED CHOIRS, BRASS AND ORGAN

The audience is invited to sing the first and last verse in unison (melody line):

1. Praise to the Lord, the Almighty, the King of creation!
   O my soul, praise him, for he is thy health and salvation!
   Join the great throng, Psaltery, organ and song,
   Sounding in glad adoration!

4. Praise to the Lord! Oh, let all that is in me adore him!
   All that hath breath, join with Abraham's seed to adore him!
   Let the "amen" sum all our praises again,
   Now as we worship before him.

II

Hosanna — D. C. Rhoden

Pueri Habraeorum — Randall Thompson (1899-)

Jehovah, Hear Our Prayer — Ron Nelson

WOMEN'S CHORUS
Jean Simons, *director*

III

Round for 20 Voices (Processional)	Charles Burney (1726-1814)
Let All the World in Every Corner Sing	Eric Thiman (1900-1975)
Song of Peace	Vincent Persichetti (1915-)
Ej, Dziny, Dziny Don (Slovakian Folk Song)	Eugen Suchon (1908-)

Three Gospel Songs

Dry Bones	Arr. Livingston Gearhart
Sunshine in My Soul	Arr. John Coats
The Gospel Train	Arr. Gwyn Arch

MEN'S CHORUS
Mack Wilberg, *director*

IV

Adoramus Te	Quirino Gasparini (1721-1778)
Ching-a-Ring Chaw	Arr. Aaron Copland
Zion's Wall	Arr. Aaron Copland

UNIVERSITY CHORALE
Mark Sheldon, *director*

V

How Wondrous and Great — Arr. John Longhurst

COMBINED CHOIRS, BRASS AND ORGAN

The audience is invited to sing in unison (melody line):

How wondrous and great Thy works, God of Praise!
How just, King of Saints, and true are thy ways!
Oh, who shall not fear thee and honor thy name?
Thou only art holy, Thou only supreme.

To nations long dark Thy light shall be shown.
Their worship and vows shall come to Thy throne.
Thy truth and Thy judgments shall spread all abroad,
Till earth's ev'ry people confess thee their God.
Till earth's ev'ry people confess thee their God.

VI

Soir sur la plaine — Lili Boulanger (1893-1918)

Toast pour le nouvel an — Gioacchino Rossini (1792-1868)

Warum ist das Licht gegeben dem Mühseligen, op. 74, no. 1 — Johannes Brahms (1833-1897)

You're Gonna Love Tomorrow, from *Follies* — Stephen Sondheim (1930-)

BYU SINGERS
Ronald Staheli, *director*

VII

Sing dem Herrn (Processional)	Michael Praetorius (1571-1621)
Gloria in Excelsis	Cardon Burnham
Crucifixus à 10	Antonio Lotti (1667-1740)
French Choruses, from *The Lark* Spring Song Court Song Soldier's Song	Leonard Bernstein (1918-)
Gamelan	R. Murray Schafer (1933-)
Let Me Fly	Arr. Robert DeCormier

CONCERT CHOIR
Mack Wilberg, *director*

VIII

Redeemer of Israel	Arr. Mack Wilberg

COMBINED CHOIRS, BRASS AND ORGAN

The audience is invited to sing the first and last verse in unison (melody line):

1. Redeemer of Israel, Our only delight,
   On whom for a blessing we call,
   Our shadow by day And our pillar by night,
   Our king, our Deliv'rer, our all!

4. As children of Zion, Good tidings for us.
   The tokens already appear.
   Fear not, and be just, for the kingdom is ours.
   The hour of redemption is near.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 7, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kenneth S. Rogerson
violin

Student of Barbara Williams

Assisted by
Kirstan Harris, *piano*
Alisyn Babcock, *piano*
Joanne Rust, *piano*
and members of the BYU Chamber Orchestra

Sonata for Violin and Piano op. 30, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro assai
Tempo di Menuetto, ma molto moderato e grazioso
Allegro vivace

Kirstan Harris, *piano*

Scherzo-tarantelle, op. 16 — Henri Wieniawski (1835-1880)

Alisyn Babcock, *piano*

Second Sonata for Violin and Piano — Charles Ives (1874-1954)

I. Autumn
II. In the Barn
III. The Revival

Joanne Rust, *piano*

Havanaise, op. 83 — Camille Saint-Saëns (1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 8, 1989 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY
David P. Blackinton, *conductor*

and

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *conductor*
Jerold Ottley, *guest conductor*

Blue Lake	John Barnes Chance (1932-1972)
Liebestod, from *Tristan und Isolde*	Richard Wagner (1813-1883)
English Dances, op. 27	Malcolm Arnold (1921-)
Andantino Vivace Mesto Allegro risoluto	
March "Virtuoso"	D. A. Donatelli--Revelli
Slava	Leonard Bernstein (1918-)

INTERMISSION

America the Beautiful	Samuel Augustus Ward--Carmen Dragon
Song of Democracy	Howard Hanson (1896-1981)

Jerold Ottley, *conductor*

WIND SYMPHONY

FLUTE
Rosanne Pitt
Marianne Cutchins
Lynette Leavitt
Angie Peterson

PICCOLO
Kim Bachelder

OBOE
Carrie Streeter
Kristin Miller

BASSOON
Christian Smith
Patricia Smith

Eb CLARINET
Alana Kimbel

Bb CLARINET
Bill Taylor
Clark Burnside
Ruth Handly
JoAnn Walker
Wendy Tams
Desiree Johnson
Matt Kirkham
Janeen Allen

BASS CLARINET
Lise Moyes

CONTRA BASS CLARINET
Robert Mallory

ALTO SAXOPHONE
JoEllen Turley
Kim Mitchell

BARITONE SAXOPHONE
DB Long

FRENCH HORN
Maralee Palmer
Tara Farmer
Jared Bruns
Stephen Bunker

CORNET
Robert Ness
Bret Jackson
Grant Jensen
Richard Bateman

TRUMPET
Clif Oram
Tarra Booth

TROMBONE
Bryce Mecham
Will Kimball
Carl Hammer

EUPHONIUM
Brian Pyper

TUBA
Paul Green
Tom Bills

PERCUSSION
Jim Schouten
Ji-Hyoung Kim
Shari Southworth
Monte Hansen
Raymond Ringhiser

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 8, 1989 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST

MARCELLO EQUI
guitar

Suite in E Minor, BWV 996 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Sarabande
- Courante
- Bourée
- Gigue

Etude No. 5 — Radamés Gnattali (1906-)

Toccata Ritmo de Samba No. 1 — Radamés Gnattali

Toccata Ritmo de Samba No. 2 — Radamés Gnattali

White Wings — L. Gonzaga-Santos

INTERMISSION

Preludes — Heitor Villa-Lobos (1887-1959)

- Andantino espressivo
- Andantino
- Andante
- Lento
- Poco animato

Douze Etudes — Heitor Villa-Lobos

- No. 7 Très animé
- No. 8 Modéré
- No. 11 Lent
- No. 12 Animé

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYMPHONY

Utah Symphony Music Director
Joseph Silverstein

Thursday, February 9, 1989 - 7:30 p.m.
de Jong Concert Hall

UTAH SYMPHONY

Joseph Silverstein, *conductor*
Ralph Matson, *violin*

Overture to Lord Byron's Dramatic Poem, "Manfred," op. 115 — Robert Schumann (1810-1856)

Concerto in D for Violin and Orchestra — Igor Stravinsky (1882-1971)

Toccata
Aria I
Aria II
Capriccio

INTERMISSION

Symphony No. 9 in C Major, "Great," D. 944 — Franz Schubert (1797-1828)

Andante--Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Finale: Allegro vivace

The following books, records and additional listening selections are suggested for those audience members who would like to further explore the music of tonight's composers. The recordings are chosen from the *Schwann Record and Tape Guide*, the publication which lists all currently available discs, tapes and CDs. Their inclusion here represents a general consensus of high critical acclaim, but certainly does not deny the considerable merit of most other recordings.

Two interesting and informative books for the general reader are *The Lives of the Great Composers* by Harold C. Schonberg (Norton) and *Greene's Biographical Encyclopedia of Composers* by David Mason Greene (Doubleday). Both are eminently readable, and make fine additions to the book shèlf as guides to home listening and preparation for concerts. Most of the composers on this season's schedule are included in these enjoyable volumes.

Check your local library for these and other selections, and further information.

Suggestions for further exploring the music of this concert's composers:

SCHUMANN. *Schumann. The Inner Voices of Musical Genius*, by Peter Ostwald (Northeastern University Press, 1985).

Recordings: Haitink/Concertgebouw Orchestra (Phillips 411104, only on CD); Sinopoli/Vienna Philharmonic (Deutsche Grammophon 410863, only on CD); Giulini/Los Angeles Philharmonic (Deutsche Grammophon 400062, only on CD); Furtwängler/Berlin Philharmonic (Deutsche Grammophon 415661, only on CD); Munch/Boston Symphony (RCA Papillon 6797, only on CD).

Further listening: Symphonies Nos. 1, 2, 3 and 4; Piano Concerto; Cello Concerto.

STRAVINSKY. *Stravinsky. The Composer and His Works*, by Eric Walter White (University of California Press, second edition, 1979).

Recordings: Perlman, Ozawa/Boston Symphony (Deutsche Grammophon 413725, only on CD); Stern, Stravinsky/Columbia Symphony (CBS MS-6331).

Further listening: *The Rite of Spring, The Firebird, Petrushka, Symphony of Psalms, Pulcinella,* Symphony in C, Symphony in Three Movements, *Apollo*, Octet for Winds, *The Soldier's Tale*

SCHUBERT. *Schubert. His Life, His Time, His Work*, by Joseph Wechsberg (Rizzoli, 1977).

Recordings: Dohnànyi/Cleveland Orchestra (Telarc 10110, also on CD); Walter/Columbia Symphony (CBS MK-42049, only on CD); Solti/Vienna Philharmonic (London 400082, only on CD);

Levine/Chicago Symphony (Deutsche Grammophon 413437, only on CD); Barenboim/Berlin Philharmonic (CBS 42316, only on CD); Wand/Cologne Radio Symphony (Angel 47878, only on CD); Karajan/Berlin Philharmonic (Deutsche Grammophon 423219, only on CD); Szell/Cleveland Orchestra (CBS 37239, also on CD).

Further listening: Symphonies Nos. 3, 5, 6, 8 ("Unfinished"); Incidental Music to *Rosamunde*.

Notes on the Program — Richard E. Rodda

Overture to Lord Byron's Dramatic Poem, *Manfred*, op. 115
Robert Schumann (1810-1856)

Composed in 1848.
Premiered on March 14, 1853 in Leipzig, conducted by the composer.

It is not surprising that a man of Schumann's deep sensibilities and refined literary tastes (his father was a bookseller) would be irresistibly drawn to the writings of that quintessential figure of English Romanticism, George Gordon -- Lord Byron. The work of Byron that most affected Schumann was the verse drama of 1817, *Manfred*. Schumann's acquaintance and early biographer (1858), Joseph Willhelm von Wasielewski, recorded of the composer, "When reading *Manfred* out loud before two people in Düsseldorf, his voice suddenly faltered, he burst into tears, and was so overcome that he could read no further." Clara noted in her diary that her husband was "stirred to an extraordinary degree" by what she called Byron's "witch drama." André Boucourechliev described the plot, such as it is, of Byron's phantasmagoric epic: "Manfred (a Swiss nobleman) had loved his sister, Astarte, and after her death sought by magic means to forget her, while at the same time wishing to evoke her spirit. Being unable to appease his torment, he attempted to die and Astarte appeared before him to prophesy his end. He died surrounded by the genies he had conjured up, defying them and refusing the help of a holy man." Byron himself described *Manfred* to his publisher as being "of a very wild, metaphysical and inexplicable kind. Almost all of the persons--but two or three--are spirits of the earth and air, or the waters; the scene is in the Alps; the hero is a kind of magician, who is dominated by a species of remorse, the cause of which is left half-explained. He wanders about, invoking these spirits, which appear to him and are of no use; at last he goes to the very abode of the Evil Principle, in *propria persona*, to evoke a ghost, which appears

and gives him an ambiguous and disagreeable answer; and in the third act he is found by an attendant, dying in a tower, where he has studied his art.

Though nominally a drama, Byron never intended that *Manfred* be staged but rather that it be read in the manner of poetic recitation. He wrote to his publisher that it was "*quite impossible* to stage," and that negotiations with the Drury Lane Theatre to mount a production "have given me the greatest contempt." Schumann's thoughts, however, were very much on the musical stage when he took *Manfred* in hand as the subject for a composition in August 1848. He had just completed his only opera, *Genoveva*, and began immediately sketching an Overture inspired by Byron's poem which he completed in early November. During the Overture's composition, he tinkered with German translations of *Manfred* by Posgarn and Böttger with the hope of bringing the poem into stage-worthy shape, and conceived a set of incidental music that would accompany its presentation. "I never devoted myself to a composition with more love and exertion of strength than to the work on *Manfred*," Schumann told Wasielewski. By November 23rd, he had finished fifteen additional pieces, including entr'actes, choruses, solos and "melodramas," poetic lines recited above a musical accompaniment. The Overture was first heard at a "Schumann Evening" in the Leipzig Gewandhaus on March 14, 1852, conducted by the composer. The complete drama with Schumann's incidental music *in situ* was given at Weimar on June 2, 1852 by Franz Liszt, one of the mid-19th century's greatest promoters of new music.

Schumann told liszt that *Manfred* was "one of my finest brain children." Liszt agreed. ("I count it among your greatest successes," he replied.) Georges Bizet exclaimed, "What a masterpiece, but what despair!" Herbert Bedford called the Overture "probably the greatest piece of purely orchestral music Schumann ever achieved. Wasielewski felt that the quality of this work may have derived from Schumann's identification with its subject: "The music to Byron's *Manfred* seems to have been singularly significant to Schumann's own nature; we can hardly resist the thought that his own soul-life, and a foreboding of his dreadful fate (i.e., dying in an insane asylum) are mirrored therein. For what is this Byronic Manfred but a restless, wandering, distracted man, tormented by fearful thoughts; and the mad, soul-destroying intercourse with spirits--which must of course be taken symbolically--was also the culminating point of Schumann's last illness. Doubtless he was strangely attracted to this subject by a sense of affinity." Schumann himself once said, "It is music's lofty mission to shed light on the depths of the human heart."

Concerto in D for Violin and Orchestra
Igor Stravinsky (1882-1971)

Composed in 1931.
Premiered on October 23, 1931 in Berlin, with Samuel Dushkin as soloist and the composer conducting.

Late in 1930, Willy Strecker, co-owner and director of Schott, the prestigious German publishing house, suggested to Igor Stravinsky that a violin concerto might make a welcome addition to the catalog of his music. Strecker told Stravinsky that the violinist Samuel Dushkin was willing to offer technical advice for the project. The composer was, however, reluctant to accept the proposal. On the one hand, he still lacked complete confidence in writing for the violin as a solo instrument, despite the challenging part he had included for it in *The Soldier's Tale.* On the other, he was worried that Dushkin might be interested only in a virtuoso showpiece, with little concern for the musical niceties inherent in the form. It was the composer Paul Hindemith who reassured him on the first point. He told Stravinsky that his unfamiliarity with the violin might actually be a benefit since he could apply fresh ideas to the use of the instrument rather than just composing what Hindemith said would be "suggested by the familiar movements of the fingers." Stravinsky listened to this argument with some attention because Hindemith, in addition to being a master composer and teacher, was also one of the finest string players of his day. Stravinsky's second concern was allayed by Dushkin himself. Before they met, Stravinsky thought that Dushkin might be one of those performers interested only in "immediate triumphs . . . (through) special effects, whose preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected." Their first meeting, however, proved to be warm and friendly. Stravinsky recalled that he perceived in his new colleague, "besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and--in the exercise of his profession--an abnegation (of selfish interest) that is very rare. "Their initial contact blossomed into sincere friendship; the Violin Concerto (formally underwritten by the American composer Blair Fairchild, one of Dushkin's most enthusiastic supporters) is the offspring of that mutual admiration.

Stravinsky began the Violin Concerto at his home in Nice early in 1931, but was soon obliged to put it aside for his performances as pianist and conductor in a European concert tour. He was able to finish the first two movements in May soon after he returned to Nice, but was frequently distracted by the city's social whirl, and decided to look for a quieter venue in which to

finish the piece. He found a large, comfortable house in Voreppe, a small town near Grenoble, and rented it. (He liked it so well that he stayed there for three years.) Rushing to get on with Dushkin's Concerto, he recalled, "I finished it among half-unpacked trunks and boxes and the coming and going of movers, upholsterers, electricians and plumbers. My faithful friend Dushkin, who had moved to Grenoble to be nearby, used to come to see me everyday. The work was made particularly pleasant by the enthusiasm and understanding with which Dushkin followed my progress." The violinist offered whatever advice Stravinsky requested, and played over passages almost before the ink was dry to try their effect. It was a salubrious atmosphere in which to work, and the Concerto was completed by September.

The Concerto opens with a "motto" gesture, a widely spaced chord which Stravinsky called "a passport to the music," and which returns at important structural junctures throughout the work, most notably at the beginning of each subsequent movement. The body of the first movement (titled *Toccata*) commences with a jaunty main theme in precise rhythm delivered by the trumpets. Contrasting ideas are presented, all wedded together in a pellucid texture by the motoric rhythm. The two *Arias* (both in three-part, A-B-A form) follow: the first uses an angular melody in its outer sections but turns scherzo-ish for its central portion; the second is slower in tempo and doleful in expression. The concluding *Capriccio*, a dazzling showpiece for the soloist despite Stravinsky's disavowal of virtuoso pyrotechnics, returns the dancing motion of the opening movement.

Symphony No. 9 in C major, "Great"
Franz Schubert (1797-1828)

Composed in 1825-1828.
Premiered on March 21, 1839 in Leipzig, conducted by Felix Mendelssohn.

One of the pleasures of a visit to Vienna in years gone by, as it remains today, was the chance to commune with the shades of the great masters--to breath the air of the *Wienerwald*; to stop for a leisurely *Kaffee mit Schlag* at some ancient café; to stand misty-eyed and pensive before silent gravestones. Robert Schumann was not immune to these charms when he went to Vienna in the autumn of 1838. He was looking to improve his fortunes from those he had known in Germany, and he thought the imperial city of the

Habsburgs might prove to be a lucky place. It was not to be. As with many men of genius, Vienna threw up a cold shoulder to him, and Schumann's visit lasted only a few months.

Two of the places Schumann was most anxious to visit when he arrived in Vienna were the gravesites of the composers who stood above all others in his estimation. This was easily accomplished as Beethoven and Schubert were buried side by side in the Währing Cemetery. (In later years, the bodies were moved to Vienna's vast Central Cemetery.) Schumann, full of Jean-Paul's fantasies and bursting with heady Romanticism, found a steel pen on Beethoven's grave, and took it to be an omen. It was with this enchanted pen that he composed his First Symphony. Standing before Schubert's grave had no less effect. In those early years after Schubert's death at the age of 31 in 1828, his works were known only to a limited but devoted following of music lovers who were determined to see that he received the recognition he deserved. As one of that enthusiastic band, Schumann's visit to the Währing Cemetery strengthened his resolve as one of Schubert's most ardent disciples.

Franz Schubert's brother, Ferdinand, a teacher of organ at a local conservatory, had become custodian of the unsorted piles of manuscripts that were left at the composer's death. Ferdinand, whom Schumann described as "a poor schoolmaster, entirely without means and with eight children to support," was trying to have Franz's works performed and published, and was probably happy to arrange a visit with Schumann, better known at the time as the editor of the important periodical *Neue Zeitschrift für Musik* than as a composer. The two men met on New Year's Day 1839 and Schumann set about digging through the musty stacks of manuscript paper. Among the many treasures waiting to be salvaged from this pile, Schumann discovered one of Schubert's jewels--the wondrous C Major Symphony. (The extent of these then-unknown compositions may be appreciated if it is realized that three decades later George Grove--author of the first edition of the music dictionary that still bears his name--and Arthur Sullivan--who was to become England's most successful composer of operetta--were still able to uncover among them the scores for the Symphonies Nos. 1, 2, 3, 4 and 6, the incidental music to *Rosamunde*, and many songs and choral works.) As Schumann excitedly turned the pages of the bulky manuscript, he realized that he had in his hands something of surpassing beauty, perhaps Schubert's greatest work. Later he wrote, "I was in a state of bliss. It is not possible to describe it; all the instruments are human voices; it is gifted beyond measure, and the instrumentation is superb . . . and this length, this heavenly length, like a novel in four volumes. I was completely happy." He had a copy of the score made and sent it

to Felix Mendelssohn, then director of the Leipzig Gewandhaus Orchestra, with an urgent plea for the work's performance. Mendelssohn at once realized the extraordinary nature of the Symphony, and he revealed it to the world in a performance only three months after Schumann had unearthed the score.

Little is known of the circumstances of the composition of the C major Symphony. Schubert had no commission for the work, and it was certainly too difficult for him to expect a performance by the amateur musical societies for which most of his earlier symphonies had been written. The finished score was dated in March 1828, but when the composition was begun is uncertain. It is known that he was working on a symphony during a country retreat in the summer of 1825. This score, the mysterious "Gmunden-Gastein" Symphony, has never appeared, and it was long assumed that the work had disappeared without a trace. John Reed, in a 1959 article in *Music and Letters*, however, presented strong evidence that the labor in 1825 was actually on the C major Symphony, and that the "missing" work never existed. (Schubert's Seventh Symphony, incidentally, exists only as an extended but incomplete sketch.) It seems likely that Schubert hoped for a performance of the C major Symphony by the orchestra of the Gesellschaft der Musikfreunde in Vienna. A friend reported that Schubert had decided at the time that he was finished with song writing, and would devote himself henceforth to opera and symphony. This Symphony and the magnificent C major Quintet are evidence of the importance Schubert gave to large pieces late in his brief life. At any rate, the score was submitted to the Viennese organization, which accepted it for consideration. It is uncertain if they held a trial run-through of the work (if they did, it would have been the only time Schubert could have heard any of this music), but it was decided that the work would not be performed publicly because of its length and difficulty. It was a full decade before Schumann again brought the score to light.

Schubert's C major Symphony opens with a broad introductory melody intoned by the horns. This theme not only establishes the mood and tonality of the piece, but also serves, with its emphasis on a dotted (long-short) rhythmic pattern, as the germ from which much of the material of the movement is derived. The strings provide a complementary phrase before the trombones restate the opening melody. (The burnished tone color of the trombones is an important component of the orchestral sonority of the Symphony, and their treatment shows an important advance by Schubert in the art of orchestration.) The main part of the movement begins, at a quicker tempo, with the presentation of the main theme by the strings. This section is enlivened by the interplay between this skipping theme and a contrasting triplet rhythm supplied by the

woodwinds. The second theme, a melody in E minor given by the oboes and bassoons, has a slight tang of the gypsy about it. The third section of the exposition is a re-examination of the melody from the introduction, employing the rich tones of the trombones. The exposition closes with a grand, lyrical theme (in G major) for full orchestra. The development as a masterful construction into which are woven all of the themes of the movement: dotted-rhythm main theme, woodwind triplets, second theme and introductory melody. The recapitulation returns all of the earlier themes in heightened settings. The coda is vivified by a faster tempo and an exalted version of the first theme materials. The movement closes with a triumphant restatement of the introductory melody, a magnificent transformation of the quiet opening into a joyous proclamation that seems to ring to heaven.

The second movement partakes of the introspective mood of Schubert's late song cycle *Die Winterreise*. Its form is subject to more than one interpretation (sonatina--sonata without development--is perhaps the closest description), and the best way to listen to this music is as a series of splendid melodies, carefully balanced in mood, tonality and emotional weight. Schumann wrote that this movement "seems to have descended from another sphere. And every instrument seems to listen, as if aware that a heavenly guest had glided into the orchestra."

The *Scherzo* has the vibrant energy of a peasant festival illuminated by Schubert's unerring sense of melody, tone color and formal balance. This *Scherzo* is actually a complete sonata-allegro structure, containing a true development section that explores some wonderful Romantic harmonies. The *Trio* encompasses one of the most inspired melodies in all of symphonic literature, a triumph of Viennese *Gemütlichkeit*, sentiment and sensuality.

The finale bristles with a barely contained riot of unquenchable high spirits. Perhaps only in the last movement of Beethoven's Seventh Symphony is there a comparable whirling, Dionysiac rhythmic exuberance. One of the manifold miracles of this Symphony is the manner in which Schubert controls the ebb and flow of this bursting energy to produce a large, perfectly proportioned formal structure. Every page is part of a logical progression leading to an ending which is satisfying, overwhelming and seemingly inevitable. This movement is an indelible reminder that every composition of Schubert, who died at the age of only 31, was a youthful work, brimming with the vital life force. (By comparison, Beethoven was 32 when he produced his Second Symphony.) The C major Symphony is a remarkable combination of mature experience and youthful *joie de vivre*, of which Sir George Grove wrote, "Schubert did nothing to extend the formal limits of the symphony, but he endowed it with a magic, a romance, a sweet naturalness which no one has yet approached."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 9, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

BRASSWORKS

David Blackinton, *trumpets*
Bret Jackson, *trumpets*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone and euphonium*
Steven Call, *tuba and euphonium*

assisted by
Ron Brough, *percussion*

Canzona bergamasca	Samuel Scheidt (1587-1654)
Amavi	Michael East (1580-1648)
Four Moods for Brass Quintet (1957)	Arthur Harris (1927-)
Chorale: Komm Süsser Tod Waltz Lyric Piece Finale	
Four Swiss Tunes	Elgar Howarth (1935-)
Basle March The Cuckoo The Old Castle Zurich March	

INTERMISSION

Two Arias — George Frideric Handel (1685-1759)

Allegro
Vivace

A New Foundland Sketch — Howard Cable

Suite from the American Brass Band Journal (circa 1850) — G. W. E. Friedrich (1821-1885)

Hail Columbia
Annie May Quick-Step
Yankee Doodle
Ocean Tide March
Petham Schottische
Lilly Bell Quick-Step

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 11, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kristine A. Hayes
piano

Student of Paul C. Pollei

Sonata in E-flat Major, Hob. XVI/49 — Franz Joseph Haydn (1732-1809)

Allegro
Adagio e cantabile
Finale: Tempo di Menuet

Klavierstücke — Fanny Mendelssohn [Hensel] (1805-1847)

F Minor
C Minor - Allegro molto

Suite bergamasque — Claude Debussy (1862-1918)

Prèlude
Menuet
Clair de lune
Passepied

Rondo, op. 59 — Dmitri Kabalevsky (1904-1987)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 14, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

SONGS FOR LOVERS

featuring

BRANDT CURTIS, CLAYNE ROBISON and LILA STUART

Assisted by Jeffrey Shumway, *piano*

program

Through all this night, from *The Gypsy Baron*	Johann Strauss Jr. (1825-1899)
Lontano, lontano, from *Mefistofele*	Arrigo Boito (1842-1918)
Sympathy, from *The Firefly*	Rudolf Friml (1879-1972)
I Remember It Well, from *Gigi*	Frederick Loewe (1904-)
Lila Stuart & Brandt Curtis	
Au fond du temple sein, from *Les pêcheurs de perles*	George Bizet (1838-1875)
Brandt Curtis & Clayne Robison	

So In Love, from *Kiss Me, Kate* — Cole Porter (1891-1964)

Vilia, from *Merry Widow* — Franz Lehár (1870-1948)

Lila Stuart

From "Dichterliebe," op. 48 — Robert Schumann (1810-1856)

1. Im wundershönen Monat Mai
2. Aus meinen Tränen spriessen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht

Clayne Robison

Gruss, op. 63, no. 3 — Felix Mendelssohn (1809-1847)

Aus der "Hochzeit des Camacho," op. 10, no. 3 — Felix Mendelssohn

So lass uns wandern, op. 75, no. 3 — Johannes Brahms (1833-1897)

Die Boten der Liebe, op. 61, no. 4 — Johannes Brahms

Lila Stuart & Brandt Curtis

O Mimi, tu più non torni, from *La bohème* — Giacomo Puccini (1858-1924)

Brandt Curtis & Clayne Robison

Hill of Dreams, from *Song of Norway* — Edvard Grieg (1843-1907)

Lila Stuart, Brandt Curtis & Clayne Robison

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 15, 1989 - 12:00 a.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Concerto No. 2 in G Minor — Camille Saint-Saëns (1835-1921)

Damon Dru Stout, *piano*
Irene Peery, *accompanist*

Sonata in B Minor, op. 58 — Frédéric Chopin (1810-1849)

IV. Presto non tanto

Liebestod, from *Tristan und Isolde* — Richard Wagner--Liszt

Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 15, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

STEVEN CALL
tuba

Assisted by Michael Munson, *piano*

Air and Bourée — Johann Sebastian Bach (1685-1750)

Sonate — Paul Hindemith (1895-1963)

Allegro pesante
Allegro assai
Variationen; Moderato, commodo

Two Moods for Tuba — Donald Swann (1923-)

Elegy
Scherzo

INTERMISSION

Tuba Concerto — Edward Gregson (1945-)

Allegro deciso
Lento e mesto
Allegro giocoso

Fantasie and Variations on "The Carnival of Venice" — J. B. Arban (1825-1889)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 16, 1989 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Ross Bailey
piano

Student of Robert Smith

Piano Sonata — Aaron Copland (1900-)

- Molto moderato
- Vivace
- Andante sostenuto

Partita No. 2 in C Minor, BWV 826 — Johann Sebastian Bach (1685-1750)

- Sinfonia
- Allamande
- Courante
- Sarabande
- Rondeau
- Cappriccio

INTERMISSION

Sonata in A Minor, K. 310 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro maestoso
- Andante cantabile con espressione
- Presto

Scherzo no. 2 in B-flat Minor, op. 31 — Fryderyk Franciszek Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 16, 1989 - 9:00 p.m.
Madsen Recital Hall

FRESHMAN RECITAL

Damon Stout
piano

Student of Irene Peery
Assisted by Irene Peery, *piano*

Toccata in D Major, BWV 912, (Fantasia con Fuga) — Johann Sebastian Bach (1685-1750)

Allegro ma non troppo
Allegro
Adagio
Fugato: Andante tranquillo
Adagio
Presto
Adagio
Allegro
Adagio
Fugue: Allegro vivace
Adagio

Ballade No. 3 in A-flat Major, op. 47, no. 136 — Fryderyk Chopin (1810-1849)

Allegretto

Toccata in C Major, op. 40 — Robert Marcel Casadesus (1899-1972)

Allegro

Sonata No. 30 in B Minor, Hob. XVI/32 — Franz Joseph Haydn (1732-1809)

Allegro moderato
Menuetto
Finale: Presto

Piano Concerto No. 2 in G Minor, op. 22 — Camille Saint-Saëns (1835-1921)

Andante sostenuto
Allegro scherzando
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 17, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

A CONCERT OF WIND BAND MUSIC FROM THE PERIOD OF THE FRENCH REVOLUTION: A BICENTENNIAL COMMEMORATION

featuring

members of the BYU Wind Symphony
David Blackinton, *conductor*

with

historical commentary by Harrison Powley

Marche lugubre (1790)	François-Joseph Gossec (1734-1829)
Marche (1791)	Charles-Simon Catel (1773-1830)
Ouverture in C (1793)	Charles-Simon Catel
Marche militaire (1794)	Xavier Lefèvre (1763-1829)
Ouverture in F (1793)	Étienne-Nicolas Méhul (1763-1817)
Symphonie militaire in F (1793-94)	François-Joseph Gossec
Ouverture in F (1795)	Hyacinthe Jadin (1769-1802)

Brigham Young University
Department of Music *presents*

STUDENT ARTISTS RECITAL

Saturday, February 18, 1989, 11:30 a.m., Madsen Recital Hall

PROGRAM

WELCOME — K. Newell Dayley, Chairman

Toccata, op. 40 — Damon Stout, *piano* — Robert Casadesus (1899-1972)

"Oh Zittre Nicht," from *Die Zauberflöte* — Wolfgang Amadeus Mozart (1756-1791)
Jana Dewey Garrett, *soprano*
Michael Babbitt, *piano*

"Que fais-tu, Blanche Touterelle," from *Romeo et Juliette* — Charles Gounod (1818-1893)
Martha West, *mezzo-soprano*
Michael Babbitt, *piano*

España — Keiko Yano, *piano* — Emmanuel Chabrier (1841-1894)

Mattinata — Ruggero Leoncavallo (1857-1894)
David Warner, *tenor*
Michael Babbitt, *piano*

"Quando men vo," from *La Bohéme* — Giacomo Puccini (1858-1924)
LaDawn Gardner, *soprano*
Michael Babbitt, *piano*

"Only You," duet from *Starlight Express*
David Barrus, Julie Gunner, *vocalists*
Jenny Jordan, *piano*

Panoramic Steel - Ron Brough, Director
Jennifer Jacobson, *lead pan*; Todd Bills, *double second;*
Kevin Cope, *double tenor*; Jim Jackson, *triple guitar*;
Mikel Poulsen, *bass pans*; Ron Brough, *drums*

El Montuno
The Goodbye Look

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents the

NEW WORLD CONSORT

of

Vancouver

Wednesday, February 22, 1989
de Jong Concert Hall
7:30 p.m.

NEW WORLD CONSORT of VANCOUVER

presents

COURTLY PASTIMES

Pastyme with good companye	King Henry VIII (1491-1547)

The game of love

Now what is love	Robert Jones (fl. 1597-1615)
Balletto: Forza d'amore (The power of love)	Fabritio Caroso (fl. 1589-1600)
Amor vuol far un gioco (Love wants to hold a lottery)	Luca Marenzio (c1553-1599)

The hunt

Alla Cazza (To the hunt!)	Anonymous, Spanish (c1500)
Der jagerhorn (The hunter's horn)	Glogauer Liederbuch (c1475)
Ballad: The King's hunt is up	Anonymous, English (c1540)

Private Devotions

In Nomine	John Taverner (c1490-1545)
Psalm 137: Super Flumina Babylonis (By the rivers of Babylon)	Guillaume Morlaye (c1510-1558)
Onse Vader in Hemelryck (Our Father in Heaven)	Jacob van Eyck (c1589-1657)
Ballad of the Birth of the Saviour (To the tune of Dulcina)	Anonymous, English (1682)

Gluttony

Der Wein schmeckt wohl (Wine tastes good)	Caspar Othmayr (1515-1553)
Oy comamos y bebamos (Let's eat and drink)	Juan del Encina (1468-1529)

Love rejected

Oft have I sigh'd	Thomas Campion (1567-1620)
Ay luna (O Moon)	Cancionero de Uppsala (1556)
Nach meiner Lieb (After my love)	Jacob Regnart (c1540-1599)

INTERMISSION

Courtly intrigue

Gagliarda: La Traditora (The traitor)	Anonymous, Italian (c1520)
The noble famous queen	William Byrd (1543-1623)
The Earl of Essex, his Galliard	John Dowland (1563-1626)
La mort est jeu (Death is a game)	Orlande de Lassus (1532-1594)

Courtly inconveniences

Faulte d'argente (Lack of money)	Antoine de Févin (c1474-c1512)
Alix avoit aux dens la malerge (Alice had a toothache)	Thomas Crecquillon (c1480/1500-1557)
Ballad tune: Sick, sick and very sick	Anonymous, English (c1580)
Die Weiber mit dem Flöhen (Women with fleas)	Ivo de Vento (c1544-1575)

The pursuit of arms

A soldier's resolution	Tobias Hume (?c1565-1645)
Arm, arm	Robert Johnson (c1583-1633)
Ballet de Mars	Pierre Guédron (?c1565-c1620)

Lovers united

Bon jour mon coeur (Good day my heart)	Orlande de Lassus (1532-1594)
Qui n'a senti qu'une flamme (He who hasn't felt but one flame)	Jacques Arcadelt (?1505-1568)
Vesame y abracame (Kiss me and hug me)	Cancionero de Uppsala (1556)

The Dance

Suite of Branles	Claude Gervaise (fl. 1540-1560)
Ballad: Good fellows must go learn to dance (To the tune of Sellenger's Round)	Anonymous, English (1569)

NEW WORLD CONSORT

Suzie LeBlanc, *soprano*
Ray Nurse, *lute, viol*
Peter Hannan, *recorder, viol*
Margriet Tindemans, *viol*

New World Consort of Vancouver appears by arrangement with
Beverly Simmons, Artist Representative, Cleveland, Ohio

SYNOPSES OF TEXT TRANSLATIONS

Amor vuol far un gioco

Love wants to hold a lottery, and invites all the servants at his court to try their fortune. The winners will receive fair glances, smiles and kisses. The losers win tears, laments, rebuffs, disdain. Each lover must make a deposit of patience, humility and pious servility. Lovers, put in your entry form--you'll be happy to win!

Alla cazza

To the hunt; come on, everyone hurry! Come gladly with pointers and hounds . . . don't wait for daybreak; sound the horn, master of the hunt, and hurry! Call the hounds--Balzan, Lion, Fasan . . . Now you, have a keen eye for the deer! It's yours, Augustino . . . Look there, carry it on your shoulders, so the dogs can't get at it.

Super Flumina Babylonis (Psalm 137)

Seated by the banks of the river of Babylon, we wept sadly. We remembered the peace in Zion, and in the midst of our habitation where regrets and tears were shed, we hung our harps on the willow trees. Then, to those who held us captive, it was difficult to sing out loudly and recite the songs of Zion. Alas, we said, who could persuade our sad chorus to sing praise to our God in a strange land?

Der Wein schmeckt wohl

The wine tastes good and makes me drunk: That's why one should praise it! (The rest of the text is full of nonsense, misquoted proverbs, and rhymes which don't work).

Oy comamos, y bebamos

Let's eat and drink today, and let's sing and enjoy ourselves; tomorrow we shall fast! In honour of Saint Antruejo, let's end today in comfort, let's fill our paunches and stuff our skin; tomorrow we shall fast! To do honour to the saint, let's eat and drink till we burst . . . Drink up, Blaise, have some more, Benedict . . . pass it on, give it to me, for tomorrow we shall fast. Let's take our pleasure today, death comes tomorrow. Let's eat and drink fully . . . tomorrow we shall fast!

Nach meiner Lieb

A hundred boys compete for my love, but the one I love pays no attention to me. Ah, woe is me, poor maid, I languish for sorrow. Every man offers himself to me, but he whom I love destroys me. Ah woe is me, poor maid, what shall I do? They all say kind words to me, but the one I love can't stand me. Ah, woe is me, poor maid, what will become of me?

La mort est jeu

Death is a game, more dangerous than skittles, chess or billiards. In this wretched game of shells, he lost his life and his cockles.

Faulte d'argent

Lack of money--that's sadness without equal. If I say so, I've got good reason. Without cash, one has to remain silent, but a woman who is sleeping can be awakened for money.

Alix avoit aux dens la malerage

Alice had a toothache and couldn't stand it; her lover comes, a man of few words, and promises to cure her at once, saying, I know all the ills you feel--the ache of love is worse than a toothache.

Die Weiber mit dem Flöhen

Women wage a constant war against fleas--they would pay a big reward to have them all slain . . . The war begins in the morning and goes on into the night . . . when the battle begins they throw off their clothes since they have to fight . . . If I had a guilder everytime women search for fleas under their clothes I'd be a rich man . . . If the Pope could interdict that dreaded pest the flea . . . he would get still more money from the gentle sex.

Bon jour, mon coeur

Good day, my heart, good day, my life, good day, my eye, good day, my dear! Ah! Good day, my beauty, my darling, good day, my delight, my love, my gentle Spring, my budding flower, my pleasure, my sweet dove, my little sparrow, my turtle dove! Good day my unruly beloved.

Qui n'a senti qu'une flamme

He who has felt love's flame only once, and has served only one lady cannot know love or its power . . . I have made thorough proofs, and had many new loves since the first, each on madder than the last. The latest of my affections is worthy above all others, and has conquered my heart. . . So don't think it's strange that I've changed, my dear ladies, you have feelings and most charming of you would change in the same way.

Vesame y abracame

Kiss me and hug me, my husband, and in the morning I'll give you a clean shirt. I never saw a man who was alive and so dead, nor one who pretended to be asleep when he was really awake. Come to, my husband and show some spirit, and in the morning I'll give you a clean shirt.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 23, 1989 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

BRENDA J. ROBINSON
piano

Student of Robert B. Smith

Sonata in A Minor, K. 310 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante cantabile con espressione
Presto

25 Variations and Fugue on a Theme by Handel in B-flat Major, op. 24 — Johannes Brahms (1833-1897)

Masks, op. 40 — Robert Muczynski (1929-)

L'Isle joyeuse — Claude Debussy (1862-1918)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 24, 1989 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Rachel Roberts
cello

Student of Gayle Smith

Assisted by Heather Roberts, *viola*

Sonata in G Minor — Henry Eccles (c. 1675-1742)

Largo
Corrente: Allegro con spirito
Adagio
Vivace

Cello Suite No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)

Prèlude
Allemande
Courante
Sarabande
Bourèe I
Bourèe II
Gigue

Vocalise, op. 34, no. 14 — Sergey Rakhmaninov (1873-1943)

Duo for Viola and Violoncello — Walter Piston (1894-1976)

Allegro risoluto
Andante sereno
Allegro brillante

Heather Roberts, *viola*

BYU DEPARTMENT OF MUSIC

presents

FRANCESCO CAVALLI'S

February 24, 25, 28 & March 1-4, 7:30 p.m.
Margetts Arena Theater
Harris Fine Arts Center

l'Ormindo

by

Francesco Cavalli

Libretto by Giovanni Faustini
English Translation by Geoffrey Dunn
Realization for modern instruments by Raymond Leppard
Performed by permission of G. Schirmer, Inc.

CAST
(in order of appearance)

	Feb. 25, Mar. 2, 3, 4	Feb. 24, 28, Mar. 1
Ormindo, Prince of Tunis	David Warner	Robert Baker
Amida, Prince of Tremisene	Brian Langford	Paul Busselberg
Nerillo, his Page	Lenore Wise	Jane Syrgley
Sicle, Princess of Susio	Jennifer Jarvis	Marie-Adele Black
Melide, her waiting-woman	Angie Drahos	Marlies Adams
Erisbe, Queen of Morocco & Fez	Rebecca Pyper	LaDawn Gardner
Mirinda, her waiting-woman	Julie Mark	Ruth Christensen
Ariadeno, King of Morocco & Fez	Robert Prosch	Greg Buttars
Osmano, Captain of Ariadeno's Forces	Ben Ashby	Ben Ashby

"Opera moved from the private splendours of the princely courts of Italy, where it originated (just after the turn of the 17th century), into the public domain on May 6th, 1637, when the San Cassiano Opera House opened its door in Venice. There and in the ten opera houses which were to be built before 1690, the new form of dramma in musica developed and became the model for all Italy and the rest of Europe to copy. When he granted, in 1669, the first patent for the establishment of an opera in Paris, Louis XIV ordered that they should be 'equal to and resemble those of Italy,' and by Italy, he meant Venice."

Complete scores for these operas were never written down. Their production was supervised by the composer or one of his assistants who would vary and adjust them during production much like the original production of one of our Broadway musicals today. Since much of the production therefore remained in the composers head, operas were seldom revived. Cavalli for example, composed and produced over 40 complete new operas between 1638 and 1666 with as many as four in 1651 alone.

Monteverdi, recognized as the great master of this musical flowering, was closely followed in popularity by his pupil and eventual colleague, Cavalli, one of a dozen Venetian opera composers who were as famous to their contemporaries as Puccini was to his.

During the 17th century the subtlety in plots quickly descended from the princely tastes of the Medici to those of the ribald public at about the same speed and into a similarly intense vulgarity as our movies have regressed from the 1940's to the 1980's. The use of "pant" roles & "skirt" roles was a common crowd pleaser.

Cavalli is "above all a great melodist with a power to penetrate and respond to a dramatic situation with his tunes that none of his contemporaries possessed--including his mentor, Monteverdi.
"This opera as a whole is a fascinating experiment in dramatic contrasts. It begins as a light-hearted comedy typical of the period (witness, Shakespeare's comedy plots) in which the two pairs of lovers seem to be working out their relationships at a very superficial level." (The colors darken with Sicle's anguished

outburst.) "When Erisbe realizes that Amida has been unfaithful to someone else and so has hurt them, she decides to abandon her flirtation with him and think only of Ormindo. From this moment the whole pattern of relationships deepens, and the opera begins it's descent towards seriousness, and finally, tragedy.

"The way in which the music responds to this change is striking evidence of Cavalli's originality as an opera composer, and welcome confirmation of this contemporary reputation."

Adapted from the Preface to the contemporary realization of *l'Ormindo* by Raymond Leppard

PRODUCTION STAFF

Stage Director	Dennis Todd
Musical Director and Producer	Clayne Robison
Coaches	Michael Munson, Tracey Bradshaw
Set Design and Execution	Adam Russel
Costume Design and Execution	Nancy Marble
Technical Director	Michael Handley
Lighting Design and Execution	Lisa Wygant
Stage Manager	Matt Campbell
Master Carpenter	Kurt Draper
Wigs	Kara Tuckfield
Publicity	Christine Nokleby
Publicity Design	Will Terry

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 25, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Darren Duerden
percussion

Student of Ron Brough

Assisted by:
Jennifer Jacobsen, *piano;* Cindy Child, *clarinet*
James Schouten, *marimba*

To fulfill performance requirement--Music Ed.

Frogs — Keiko Abe

Eight Pieces for Four Timpani — Elliot Carter (1908-)

- Canaries
- Adagio
- March

Sonata in F Major, op. 1, no. 12 — George Frederic Handel-Duerden

- Allegro

Jennifer Jacobsen, *piano*

Saturday's Child — Bill Molenhof

James Schouten, *marimba*

Illegible Canons — William Bergsma (1921-)

I. Allegro
II. Lento
III. Allegro vivo

Cindy Child, *clarinet*

Concertino for Marimba op. 21 — Paul Creston (1906-)

I. Vigorous
II. Calm
III. Lively

Jennifer Jacobsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 28, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

ORPHEUS WINDS

Elaine Jorgensen, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

Quintette (1948) — Jean Françaix (1912-)

Andante tranquillo--Allegro assai
Presto
Tema et variations
Tempo di marcia francese

INTERMISSION

Quintet in G Minor, op. 56, no. 2 — Franz Danzi (1763-1826)

Allegretto
Andante
Menuett
Allegro

Wind Quintet (1959) — Tzvi Avni (1927-)

Allegro ma non troppo ben marcato
Variations
Allegretto scherzando
Dialogo elegiaco
Finale: Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 1, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Scherzo — Van Goens

Jason Cragun, *cello*

Sonata in D Major — John Parry (1710-1782)

Impromptu pour la harpe, op. 86 — Gabriel Fauré (1845-1924)

Julie Ann Gaisford, *harp*

Dos Estudios, op. 17 — Fernando Sor (1778-1839)

Brendan Terry, *guitar*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 1, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

RAY SMITH
alto saxophone

Assisted by
Jeffrey Shumway, *piano*

Divertissement, op. 39 — Eugene Bozza--Hite (1905-)

Concertino, op. 26 — C. M. von Weber--Davis (1786-1826)

Aeolian Song — Warren Benson (1924-)

Suite pour saxophone alto — Paul Bonneau

- Improvisation
- Danse des démons
- Plainte
- Esplièglerie

Sonata for Eb Alto Saxophone, op. 19 — Paul Creston (1906-)

- With vigor
- With tranquility
- With gaiety

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 3, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marilee Boekweg
flute

student of Ted Wight

Required for the degree Bachelor of Music
with a major in Pedagogy

Assisted by
Robert Nakea, *piano, harpsichord*
Monika Rosborough, *cello*; Wendy Wilson, *harp*
Janet Peterson, *harp*; Stephanie Wood, *soprano*

Brich dem Hungrigen dein Brot, from Cantata BWV 39 — Johann Sebastian Bach (1685-1750)

Was Gott tut, das ist wohlgetan, from Cantata BWV 98 — Johann Sebastian Bach

At Dusk — Arthur Foote (1853-1937)

Wendy Wilson, *harp*; Monika Rosborough, *cello*

Sonatine pour Flute et Piano — Pierre Sancan (1916-)

INTERMISSION

Serenade No. 10 for Flute and Harp, op. 79 — Vincent Persichetti (1915-1988)

Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo

Janet Peterson, *harp*

Sixth Solo de Concert (Italian Concerto) — Jules Demersseman (1833-1866)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 4, 1989 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Sandra K. Garrard
cello

student of Gayle Smith

assisted by Sharalyn Heath, *piano*

"From Jewish Life" — Ernest Bloch (1880-1959)

No. 1 Prayer

Suite No. 2 in D Minor for Unaccompanied Cello, BWV 1008 — Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

Sonata No. 1 in E Minor for Cello and Piano, op. 38 — Johannes Brahms (1833-1897)

Allegro non troppo
Allegretto quasi Minuetto--Trio
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 6, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

For Music — Robert Franz

O Divine Redeemer — Charles Gounod
Janelle Raynes, *soprano*
Alice Raynes, *piano*

Volksliechen — Robert Schumann

Après un rêve — Gabriel Fauré
Jann Theurer, *mezzo-soprano*
Denise Dansie, *piano*

Se tu m'ami, se sospiri — Giovanni Pergolesi

I Bought Me A Cat — Arr. Aaron Copeland
Heather Willoughby, *soprano*
Alyson Wright, *piano*

Du Bist Die Ruh — Franz Schubert

The Sleep That Flits On Baby's Eyes — John Alden Carpenter
Amanda Bacak, *mezzo-soprano*
Mary Cowart, *piano*

Come Ye Blessed — John Prindle Scott

This Little Rose — William Roy
Sarah Daniels, *soprano*
Debra Larsen, *piano*

Pietà Signore — Allesandra Stradella
Debra Larsen, *soprano*

When I Am Laid In Earth — Henry Purcell

Der Schmied — Johannes Brahms
Alyson Wright, *mezzo-soprano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 7, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

FACULTY JAZZ QUARTET

A TRIBUTE TO DUKE ELLINGTON (1894-1974)

Ray Smith, *woodwinds*
Steve Call, *keyboards and brass*
Jeff Campbell, *bass*
Ron Brough, *drums*

with guest

Donré Sampson, *vocals*

PROGRAM SELECTIONS

Azure	Duke Ellington
Black and Tan Fantasy	Duke Ellington and Buber Miley
C Jam Blues	Duke Ellington
Chelsea Bridge	Billy Strayhorn
Come Sunday	Duke Ellington
Cottontail	Duke Ellington
Do Nothing Til You Hear From Me	Duke Ellington
Don't Get Around Much Anymore	Duke Ellington
I Got It Bad and That Ain't Good	Duke Ellington
It Don't Mean a Thing if it Ain't Got That Swing	Duke Ellington
Just Squeeze Me	Duke Ellington

Lush Life	Billy Strayhorn
Mood Indigo	Duke Ellington
Perdido	Juan Tizol
Prelude to a Kiss	Duke Ellington
Reflections in D	Duke Ellington
Rockin in Rhythm	Duke Ellington
Satin Doll	Duke Ellington
Solitude	Duke Ellington
Sophisticated Lady	Duke Ellington
Take the A Train	Billy Strayhorn
Things Ain't What They Used to Be	Duke Ellington

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Department of Music
and
Religious Education

RICHARD ELLIOTT, organ

Joseph Smith Auditorium
Wednesday, March 8, 1989 at 12:00 p.m.

PROGRAM

Sinfonia to Cantata No. 29 "We Thank Thee, God"	Johann Sebastian Bach (1685-1750) arr. R. Hebble
Ronde Francaise, Op. 37	Leon Boellmann (1862-1897) arr. G. Choisnel
"Pie Jesu" from Requiem (1888)	Gabriel Faure (1845-1924) arr. R. Elliott
"We Thank Thee, O God, for a Prophet" (1983)	David Chamberlin (b. 1956)
Tu es Petra ("Thou Art the Rock")	Henri Mulet (1878-1967)

UPCOMING RECITALS:
March 13 - Lynette Leavitt
March 15 - Marietta Hardy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 8, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Sonata No. 21 in C Major, op. 53 "Waldstein" — Ludwig van Beethoven (1770-1828)

Une barge sur l'ocean — Maurice Ravel (1875-1937)

Jonathan R. Naatjes, *piano*

2040's Sortie — Alan Abel

Raymond Ringhiser, *piano*

Ballade in G Minor — Frédéric Chopin (1810-1849)

Andante Favore, WoO 59 — Ludwig van Beethoven (1770-1827)

Sharalyn Heath, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 8, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Kristine Parker
flute

student of Ted Wight

Assisted by
Andrea Wight, *harp*
Lee Ann Morgan, *viola*
Michael Munson, *harpsichord and piano*

Suonata in F Maggiore, op. 1, no. 1 — Benedetto Marcello (1686-1739)

- Adagio
- Allegro
- Largo
- Allegro vivo

Sonata for Flute, Viola and Harp — Claude Debussy (1862-1918)

- Pastorale
- Interlude
- Final

Sixième Solo de Concert — Jules Auguste Edouard Demersseman (1833-1866)

- Maestoso marziale
- Chanson napolitaine
- Final: Saltarelle

Concerto, op. 36 — Lennox Berkeley (1903-)

- Allegro moderato
- Presto
- Adagio
- Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 9, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Becky Lynne Elston
flute

Assisted by
Robert Nakea, *harpsichord and piano*
Michael Abramson, *violin*; Jill Plumb, *cello*

student of Elaine Jorgensen

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Sonata in E Minor, BWV 1034 — Johann Sebastian Bach (1685-1750)

- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Scherzo for Flute and Piano — Bohuslav Martinu (1890-1959)

Carnival of Venice for Flute and Piano, op. 14 — P. A. Genin

INTERMISSION

Two interludes from Le burlador — Jacques Ibert (1890-1962)

- Andante espressivo
- Allegro vivo

Sonata in D Major, op. 94 — Sergey Prokofiev (1891-1953)

- Andantino
- Allegretto scherzando
- Andante
- Allegro con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 10, 1989 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST

BRIAN COLE
marimba and vibraharp

Ariette — Jacques Ibert--Cole (1890-1962)

Time, 1968 — Minoru Miki (1930-)

Epitath, 1975 — Rudy Shackleford

Suite in C Major, BWV 1009 — Johann Sebastian Bach--Cole (1685-1750)

- Allemande
- Courante
- Sarabande
- Bourée I
- Bourée II
- Gigue

Three Pieces, 1982 — William C. Bradbury

- Moody
- Gently, Sadly
- Furiously

Conversation, 1978 — Akira Miyoshi (1933-)

- Tender talk
- So nice it was . . . repeatedly
- A lame excuse

Two Pieces — Chick Corea (1941-)

- Crystal Silence
- Children's Song

Two Movements, 1988 — Brian Cole

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Tracey Irene Bradshaw
piano

student of Robert B. Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Sonata No. 90 in F-sharp Major — Antonio Soler (1729-1783)

Variations on a Theme by Robert Schumann, op. 9 — Johannes Brahms (1833-1897)

INTERMISSION

Images, set 1 — Claude Debussy (1862-1918)

Reflets dans l'eau
Hommage à Rameau
Mouvement

Sonata No. 28 in A Major, op. 101 — Ludwig van Beethoven (1770-1827)

Allegretto, ma non troppo
Vivace alla Marcia
Adagio, ma non troppo--Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 11, 1989 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Keiko Yano
piano

student of Paul C. Pollei

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Allegro de concierto — Enrique Granados (1867-1916)

Sonata in G Major, op. 78, D. 894 — Franz Schubert (1797-1828)

Molto moderato e cantabile
Andante
Menuetto: Allegro moderato
Allegretto

INTERMISSION

Anneés de pèlerinage, troisième année — Franz Liszt (1811-1886)
4. Les jeux d'eaux à la Villa d'Este

Bolero, op. 19, no. 81 — Frédéric Chopin (1810-1849)

Fantasie-impromptu in C-Sharp Minor, op. 66, no. 87 — Frédéric Chopin

España — Emmanuel Chabrier--Chevillard (1841-1894)

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Department of Music
with
Religious Education

LYNETTE LEAVITT, organ

Joseph Smith Auditorium
Monday, March 13, 1989 at 12:00 p.m.

PROGRAM

Pièce d'Orgue, BWV 572	Johann Sebastian Bach (1685-1750)
Cantabile	César Franck (1822-1890)
"The Glorious Gospel Light Has Shone"	Rebecca Parkinson
"Be Still, My Soul"	Darwin Wolford (b. 1936)
Processional	William Mathias (b. 1934)

UPCOMING RECITALS:
March 15 - Marietta Hardy
March 20 - Paul Walker

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 13, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Sarabande et Cortège pour Basson e Piano — Henri Dutilleux (1916-)

Christian Smith, *bassoon*
Patricia Smith, *piano*

Sonata op. 31, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro

Patricia Smith, *piano*

Violin Concerto in A Minor — Alexander Glazunov (1865-1936)

Moderato
Andante
Allegro

Paula Hansen, *violin*
Patricia Smith, *piano*

Four Preludes — Dmitri Shostakovich (1906-1975)

Moderato non troppo
Allegretto

Paula Hansen, *violin*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 14, 1989 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Jean Simons, *director*

and

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

I

Fly Not So Fast	John Ward--Shipp (1571?-1638?)
Pavan (from *The Fitzwilliam Virginal Book)*	William Byrd--Bell (1543-1623)
Frau Nachtigall	Johann Herman Schein (1568-1630)

II

Pueri Habraeorum	Randall Thompson (1899-1984)
Hosanna	D. C. Rhoden
Jehovah, Hear Our Prayer	Ron Nelson

III

Tamburinschlägerin, op. 69, no. 1	Robert Schumann (1810-1856)
In meinem Garten die Nelken, op. 29, no. 2	Robert Schumann
An Die Nachtigall, op. 103, no. 3	Robert Schumann

IV

Tutu Marambá (Brazilian Lullaby) — Arr. James Erb

This Old Man (Traditional English Folk Song) — Arr. Robert Chilcott

WOMEN'S CHORUS

INTERMISSION

V

Round for 20 Voices — Charles Burney (1726-1814)

Let All the World in Every Corner Sing — Eric Thiman (1900-1975)

Song of Peace — Vincent Persichetti (1915-1987)

Let There Be Light! — Gilbert Martin (1942-)

VI

Song of Democracy — Howard Hanson (1896-1981)

VII

Three Folk Songs

The British Grenadiers (British) — Arr. Luigi Zaninelli
David Kern, *piccolo*

Adiós, Catedral de Burgos (Spanish) — Arr. Alice Parker and Robert Shaw
Eric Jones, *conductor*

Ej, Dziny, Dziny, Dom (Slovakian) — Eugen Suchon (1908-)

VIII

Popular Arrangements

The Sweetheart of Sigma Chi — F. Dudleigh Vernon

Carolina in the Morning — Arr. Ed Waesche

John Sasine, *conductor*

Silhouettes — Arr. Ed Lojeski

Kiss Him Goodbye — Arr. Ed Lojeski

IX

Three Gospel Songs

The Gospel Train — Arr. Gwyn Arch

Sunshine in My Soul — Arr. John Coates

Dry Bones — Arr. Livingston Gearhart

MEN'S CHORUS

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 14, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

BYU JAZZ QUINTET
Jeff Campell, *director*

Eddie Carr, *trumpet*
Tom Clark, *saxophone*
Whitney Johnson, *piano*
Erik Unsworth, *bass*
Brian Christensen, *drums*

PROGRAM TO BE SELECTED FROM THE FOLLOWING

Nothing Personal	Don Grolnick
Does It Work on Paper?	Whitney Johnson
Things Ain't What They Used to Be	Duke Ellington
I Mean You	Thelonius Monk
Cherokee	Ray Noble
The Four Sleepers	Don Grolnick
'Round Midnight	Thelonius Monk
Elegant People	Wayne Shorter
Pelé	Dizzy Gillespie

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 16, 1989 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Paula Hansen
violin

student of Barbara Williams

assisted by Patricia Smith, *piano*

Sonata in D Major, op. 94bis — Sergey Prokofiev (1891-1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

Four Preludes — Dmitry Shostakovich--Maganini (1906-1936)

Moderato non troppo
Allegretto

Concerto in A Minor, op. 82 — Alexander Konstantinovich Glazunov (1865-1936)

Moderato
Andante
Allegro

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

UTAH SYMPHONY

Utah Symphony Music Director
Joseph Silverstein

Thursday, March 16, 1989 - 7:30 p.m.
deJong Concert Hall

UTAH SYMPHONY

Joseph Silverstein, *conductor*

Gary Bachlund, *tenor*

Overture to *Rienzi* — Richard Wagner (1813-1883)

Passacaglia, from *Peter Grimes* — Benjamin Britten (1913-1976)

Les illuminations — Benjamin Brittain

I. Fanfare: Maestoso (poco presto)
II. Villes: Allegro energico
III. a. Phrase: Lento ed estatico
b. Antique: Allegretto, un poco mosso
IV. Royaute: Allegro maestoso
V. Marine: Allegro con brio
VI. Interlude: Moderato ma comodo
VII. Being Beauteous: Lento ma comodo
VIII. Parade: Alla marcia
IX. Depart: Largo mesto

INTERMISSION

Wintersturme wichen dem Wonnemond, from *Die Walküre* — Richard Wagner

Siegfried Idyll — Richard Wagner

Siegfried's Rhine Journey, from *Götterdämmerung* — Richard Wagner

GARY BACHLUND

tenor

Gary Bachlund is rapidly gaining recognition as an important young dramatic tenor. Since his New York debut in 1986 in a concert performance of Act II of Wagner's *Parsifal*, Bachlund has made several important debuts. Following his acclaimed performance at Carnegie Hall, Bachlund was immediately invited to join the roster of the Metropolitan Opera where he has appeared in works including *Parsifal*, *Boris Godunov* and *Khovanschina*. He made his European debut in the autumn of 1986 as Don Jose in a new production of Bizet's *Carmen* for Scottish Opera. In 1987 he debuted with the Minnesota Opera singing his first Baccus in Strauss' *Ariadne auf Naxos* and in the same year sang his first Florestan in *Fidelio* with Boston Concert Opera. Bachlund made his German operatic debut in 1988 as Cassio in a new production of *Otello* conducted by Gary Bertini and staged by Rudolf Noelte at the Frankfurt Opera. He also sang performances of John Cage's new work entitled *Europera* and appeared with the company in performances on tour in Israel. Bachlund also made his Los Angeles Music Center Opera debut in Prokofiev's *The Fiery Angel* and performed Act II of *Tristan und Isolde* with the New Jersey Symphony under Hugh Wolff. He was also heard at the Carmel Bach Festival as Florestan.

In 1989 Gary Bachlund will make his debut at the Theatre de la Monnaie in Brussels in the title role in a new production of Wagner's *Parsifal*. He will return to the Frankfurt Opera and also appears at the Metropolitan Opera as Froh in *Das Rheingold*.

Gary Bachlund first began his singing activities as a baritone as did many dramatic tenors in the past. Other roles in his developing repertoire include Siegmund in *Die Walküre*, Laca in *Jenufa* and the title role in *Lohengrin*.

Notes on the Program — Richard E. Rodda

Overture to the Opera, *Rienzi*
Richard Wagner (1813-1883)

Composed 1838-1840.
Premiered on October 20, 1842 in Dresden, conducted by Carl Gottlieb Reissiger.

The years around 1830 saw the efflorescence of grand opera, with the genre's most elaborate examples appearing in Paris. Auber's *Le Muette de Portici* (1828), Rossini's *William Tell* (1829), Meyerbeer's *Robert le Diable* (1831) and *Les Huguenots* (1836) and Halévy's *La Juive* (1835) overwhelmed contemporary audiences with

their potent combination of opulent spectacle and pompous music placed in a pageant-like historical setting. Richard Wagner, then an ambitious stripling in his twenties whose second opera, *Das Liebesverbot*, had failed gloriously enough in Magdeburg in 1836 to bring the company tumbling down and cost him his job there as music director, longed to enter the pantheon of grand opera composers. In the summer before he took up a position as conductor at the opera house in Riga (in Russia, on the Baltic Sea) in July 1837, he read Bärmann's German translation the 1835 novel *Rienzi, the Last of the Tribunes* by the British writer E.G.E. Bulwer-Lytton, which was in turn based on Mary Russel Mitford's play of 1828. Wagner saw operatic potential in the sweeping story of 14th-century struggles of the Orsinis and the Collonas in Rome, and finished the libretto in summer 1838. He started the music immediately, and continued work on it until September 1839, when he was hounded out of Riga by cabals and creditors. (Wagner was a notorious financial deadbeat throughout his life, always looking for a Maecenas.) He fled to Paris, where he met many of that city's most important musicians, including Meyerbeer (a transplanted German), but, speaking virtually no French, he could not make any professional headway and struggled to exist with the most menial musical tasks. The nadir of his fortunes came in October 1840, when he was briefly incarcerated in debtor's prison. His faith in himself and in his *Rienzi* produced in Paris were fruitless. It was finally accepted by the Dresden Court Opera on the recommendation of the generous Meyerbeer, who called it the best of all the grand operas, and Wagner left France for Germany in April 1842 to oversee the production. The premiere was delayed several times, but finally staged on October 20th. Heinrich Heine wrote of the worried young composer that night that he "looked like a ghost; he laughed and wept at the same time and embraced everybody who came near him, while all the time cold perspiration ran down his forehead." *Rienzi* was a success, and remained one of the most popular items in the Dresden repertory until Wagner was run out of town for his part in the political uprisings there seven years later. Its popularity not only led to Wagner receiving an appointment to the opera house's musical staff but also to the premiere there of *The Flying Dutchman* the following January. Wagner's international fame began with these two operas.

Rienzi, the heroic story of Cola di Rienzi, who tried to overthrow the despotism of the nobles of 14th-century Rome at the hands of the people only to be thwarted and killed by the intrigues of his enemies, is filled with the large choruses, spectacular sets and costumes, ballets, processionals and military scenes that characterize grand opera. The Overture, a "violently splendid' piece according to George Bernard Shaw, is based on several themes from the opera drawn into a loose sonata form. The

opening trumpet blast, the signal for the uprising of the people, begins the slow introduction, much of which is given over to the majestic theme of Rienzi's Act V prayer. The main body of the Overture, commencing with the faster tempo, comprises several melodies: the music of the chorus, *"Gegrüsst sei hoher Tag!"*; the battle hymn, *"Santo spirito cavaliere"* stentorianly intoned by the brasses; a repetition of Rienzi's prayer; and the joyful *"Rienzi, dir sei Preis"* used as a closing theme. An energetic development and an abbreviated recall of the themes, initiated by the trumpet summons that opened the Overture, bring this stirring piece to its grand close.

Passacaglia from the Opera, *Peter Grimes*, Op. 33b
Benjamin Britten (1913-1976)

Composed in 1944-1945.
Premiered in London on June 7, 1945, conducted by Reginald Goodall.

Peter Grimes, one of the most characteristically English of all operas, was born in California. Benjamin Britten had followed his friend the poet W.H. Auden to the United States in 1939 both to find greater artistic freedom and to escape the frustration and depression of the European political situation. Britten was also an avowed pacifist, and he probably viewed the American sojourn as a time when he could sort out his feelings and decide on what his stance should be with his country heading inexorably into war. He lived for several months with Auden in a Brooklyn apartment, but had to leave because the ceaseless commotion of visitors made concentration impossible. He moved into a private home in Amityville, Long Island, and composed no fewer than six major scores over the three years of his American visit, including the Violin Concerto, *Les Illuminations* and *Sinfonia da Requiem*. It was during a holiday in California in summer 1941 that he chanced upon a back issue of *The Listener*, the periodical of the British Broadcasting Corporation, which contained an article by E.M. Forster on the poet George Crabbe (1775-1823). The article led Britten to Crabbe's poem *The Borough*, which dealt with the rugged life in the fishing villages of the region in Suffolk in which the composer had grown up. Overwhelmed by homesickness, he wrote, "I suddenly realized where I belonged and what I lacked. I had become without roots." The seed for *Peter Grimes* had been sown.

On January 2, 1942, Britten was in Boston for a performance of his new *Sinfonia da Requiem*. Serge Koussevitzky, conductor of the Boston Symphony, inquiring about the composer's plans, asked

him if he were considering writing an opera. Britten said he was, that he even had a subject in mind, but that it was financially impossible for him to set aside the time required. Koussevitzky, who had established a Foundation to commission new musical works in memory of his late wife, Natalie, assured Britten that the Foundation would help subsidize the composition, and when Britten was finally able to book passage to England that spring he had a firm commission in hand. Shortly after his return home, Britten appeared before the Tribunal of Conscientious Objectors and was exempted from active military service. Instead, he performed in hospitals, shelters and bombed-out villages while he continued to compose during those difficult years.

As for *Grimes*, Montagu Slater was engaged to write the libretto and worked on it from June 1942 until the end of the following year. Britten had already established the personality of the protagonist before he left America, a process in which his personal situation played no small part: "A central feeling was that of the individual against the crowd, with ironic overtones for my own situation. As a conscientious objector I was out of it. I couldn't say I suffered physically, but naturally I experienced tremendous tension. I think it was partly this feeling which led me to make Grimes a character of vision and conflict, the tortured idealist he is, rather than the villain he was in Crabbe." Britten began work as soon as the libretto was completed. Since his home village on the east coast of England was still in danger of air attack, he carried the manuscript pages of his opera with him whenever he was out so that he could save them from being burned, should the village be bombed.

Peter Grimes was put into rehearsal by the Sadler's Wells Company early in 1945, with its premiere planned for the return of that organization to its own auditorium, which had been bombed in 1942. The date was set for June 7th. The announcement of the production generated tremendous excitement, not only because of the resurrection of the venerable Sadler's Wells, but also because it marked the premiere of the first important British opera in many years. The opening night was a triumph, and established Britten as one of the most important modern composers. Michael Kennedy, among others, cited the premiere of *Peter Grimes* as the most momentous event in British music since the presentation of Elgar's *Enigma Variations* in 1899. "A milestone in modern opera," said *The New York Times*. The American writer Edmund Wilson reflected on the Sadler's Wells performance, "The opera seizes you, possesses you, keeps you riveted to your seat during the action and keyed up during the intermissions, and drops you, purged and exhausted, at the end."

The story of the opera deals with Grimes' relationship to his community. Grimes, a fisherman, has had one apprentice die under

suspicious circumstances, and, though a court trial has officially cleared him of guilt, the rumors in the village continue. One of the few who support him is the schoolmistress, Ellen Orford, and Grimes believes all will be well if he could only marry her. Grimes takes another apprentice and, despite Ellen's pleadings, treats the boy roughly. The villagers decide to take the law into their own hands, and their march on Peter's shack produces such excitement that the boy, in running to assess the trouble, slips over the cliff to his death. Balstrode, Grimes' only other friend, arrives ahead of the mob, and advises Peter to sail his boat into the sea and scuttle it, taking his secrets and his unhappiness to a watery grave.

Of the Passacaglia, which occurs as the interlude between the two scenes of Act II, The Earl of Harewood, one of Britain's leading opera scholars and administrators, wrote, "[It] expresses Grimes' divided nature--his loneliness; his need to give, as well as to receive, affection; his turbulent and ferocious spirit and attacks of violence, together with the poetic quality of his vision, which only serves to puzzle and still further alienate his fellow citizens."

Les Illuminations for Tenor and String Orchestra, Op. 18
Benjamin Britten (1913-1976)

Composed in 1939.
Premiered on January 30, 1940 in London, conducted by Boyd Neel with Sophie Wyss as soloist.

Benjamin Britten was 26 in 1939, and much unsettled about his life. Though he had already produced fourteen works important enough to be given opus numbers and a large additional amount of chamber music, choral works, songs and film and theater scores, he felt his career was stymied both by an innate conservatism among the British music public and by the increasingly assured threat of war in Europe. Additionally troubling was his proclaimed pacificism in a nation girding itself for battle. In January 1939, his friends W.H. Auden and Christopher Isherwood left for America in search of creative stimulation and freedom from what Auden called the English artist's feeling of being "essentially lonely, twisted in dying roots." With the promise of a performance of his *Variations on a Theme of Frank Bridge* by the New York Philharmonic in August and the prospect of writing a score for a Hollywood film about King Arthur, Britten decided to follow Auden, and in May left England with his life-long companion, the tenor Peter Pears, intent on becoming a citizen of the United States. Since Britten and Pears planned on taking up a permanent working status, they

skirted immigration regulations by entering the United States through Canada, where they became "legal British immigrants," and spent several pleasant weeks in Toronto establishing contact with the representatives in that city of the composer's publisher, Boosey & Hawkes. They arrived in New York in late June, and were invited "for a weekend" by William and Elizabeth Mayer to their home in Amityville, Long Island--except for short trips away and a brief, rowdy period with a houseful of artists headed by Auden in Brooklyn, it was to be their principal residence for almost three years.

One of the first works that Britten wrote in the United States was a song cycle for high voice and string orchestra on poems by Arthur Rimbaud (1854-1891), the French writer whose decadent, hallucinatory verses were influential on the Symbolist poets of the following generation. Rimbaud was a phenomenal figure who wandered the world looking for any sort of experience, sensual or intellectual, that he thought might offer him some transcendent, supernatural vision. He stopped writing when he was just nineteen. Auden introduced Britten to Rimbaud's work in 1937, and the idea for setting some of his texts to music seems to have been kindled at that time. Britten chose poems from the cycles *Les Illuminations* and *Poèmes in prose*, written in 1872-1873 in London, where Rimbaud was living with his fellow poet Paul Verlaine and uncovering every available vice and debauch through his own research. Two of the songs, "Being Beauteous" and "Marine," were finished in time for performances by the Swiss soprano Sophie Wyss and conductor Johann Hock in Birmingham and London in August 1939; the entire score was completed on October 25, 1939 at Amityville, New York. The premiere of the full set the following January in London by Wyss and the Boyd Neel Orchestra was a fine success, showing Britten to be a vocal composer of enormous range and subtlety, and confirming the promise that he had demonstrated in his music since he was a teenager. Following the performance, Edward Sackville-West wrote, "This is a truly remarkable composition and justifies the expectation of great things from Britten. I know of no composition by a British composer that has impressed me so favorably as this. What strikes me at once is his truly musical invention and its copiousness. Each piece is a gem perfectly finished and original in character."

The song cycle cloaks Rimbaud's gaudy, surreal images of people encased in the modern city--the parade of life--with music of enormous brilliance, insight and variety in a stylized and sophisticated manner more closely associated in the 1930s with France than with Britain. The textual/musical scenes for which *Les Illuminations* serves as the window are threaded together by a recurring motto phrase ("I alone have the key to this parade, this

savage parade"), and arrive penultimately at Rimbaud's cynical catalog of passing humanity, the poem "Parade." The abrading life of the city has taken its toll, however, and the last song of the cycle, "Departure," is weary, almost exhausted, in both word and tone: "Enough seen.... Enough had.... Enough known...." It is an extraordinary creation for a teenage poet and a composer not much older.

Aria, "Winterstürme wichen dem Wonnemond" from the Opera
Die Walküre
Richard Wagner (1813-1883)

Composed in 1854-1856.
Premiered on June 26, 1870 in Munich, conducted by Franz Wüllner.

At the beginning of *Die Walküre*, the second opera of Wagner's *Ring of the Nibelungen*, Siegmund is driven by a violent storm to find shelter in the house of Hunding and his wife, Sieglinde. Sieglinde comforts him, and invites him to share their meal. Hunding, however, recognizes Siegfried as his enemy, but the laws of hospitality dictate that the guest remain unharmed under his roof. Later, after Hunding is asleep, Sieglinde comes to Siegmund. She tells how she was carried away by Hunding during a raid and forced to become his bride, and how her father, Wotan, had promised her rescue one day by a hero. The door swings open, flooding the room with moonlight. Sieglinde and Siegmund embrace in a sudden recognition of their love for each other, and Siegmund sings his song of spring, "Winterstürme wichen dem Wonnemond."

Siegfreid Idyll
Richard Wagner (1813-1883)

Composed in 1870.
Premiered on December 25, 1870 at Triebschen, conducted by the composer.

Few moments in Richard Wagner's life were ruled by tenderness - he was almost certainly the meanest and most self-centered of all the great composers, rivaled perhaps only by Jean-Baptiste Lully, who ruthlessly quashed the careers of potential rivals for three decades with the blessing of Louis XIV. The only

cell of Wagner's life that consistently elicited any soft emotions from him was the relationship with his second wife, Cosima, and the family they reared together. The *Siegfried Idyll* is touching testimony to Wagner's domestic happiness.

Cosima Liszt, daughter of the redoubtable Franz and the Countess Marie d'Agoult, was born on December 24, 1837 at Bellaggio, on Lake Como. She was raised among Europe's cultural elite, and chose for a husband the brilliant pianist-conductor Hans von Bülow. They were married on August 18, 1857, and settled in Munich, where Bülow became one of Wagner's most ardent disciples. Wagner, unhappy in a childless marriage to Minna Planer, noticed Cosima, too much, it seems, and they became lovers in the summer of 1864. They conceived a child, born the following August, and brazenly named her Isolde. Bülow, who conducted the premiere of *Tristan* two months later, acknowledged the child as his own. In 1867 a second daughter, Eva, was born of the liaison. Minna died that same year. Bülow again accepted the baby; in June of the following year, he premiered *Die Meistersinger*. The local uproar forced Wagner to retreat from Munich, and he took a house in Switzerland at Triebschen (now a Wagner museum) overlooking Lake Lucerne, where Cosima frequently came for extended visits. She left Bülow for good in November 1868, and joined Wagner at Triebschen. ("If it had been anyone but Wagner, I would have shot him," was Bülow's resigned comment.) In March 1869 Wagner resumed work on the *Ring*, dormant for eleven years. A third child, Siegfried, was born at Triebschen on June 6th; Bülow's divorce was final in July; Cosima and Wagner were married in August. "She has defied every disapprobation and has taken upon herself every condemnation," Wagner wrote of his new wife. "She has borne me a wonderfully beautiful boy, whom I boldly call Siegfried; he is now growing, together with my work; he gives me a new, long life, which has at last attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

It was Cosima who started the family tradition of celebrating birthdays with a bit of *Hausmusik*. On Richard's birthday in 1869 (May 22nd), he was awakened by a musician blasting Siegfried's horn call outside his bedroom door at dawn. The following year Cosima assembled a military band of 55 players in the grounds of Triebschen to serenade her husband with his own *Huldigungsmarsch*. To return the kindness, Wagner wrote a chamber orchestra piece during November 1870 as a surprise for Cosima's birthday, celebrated since her childhood on Christmas, a day after the actual date. He gave the score to the young Hans Richter, who was to be the first music director of Bayreuth, who copied out the parts, traveled to Zurich to engage musicians, and arranged rehearsals for December 11 and 21 in that city. (Cosima

was a bit unsettled by her husband's unexplained absences on those dates, but kept her peace.) The musicians arrived at Lucerne early on Christmas Eve, when Wagner held a final rehearsal in the *Hôtel du Lac.* The next morning, a Sunday, the small band of fifteen musicians - four violins, two violas (one played by Richter, who also handled the few trumpet measures in the last pages), cello, bass, flute, oboe, bassoon and pairs of clarinets and horns - tuned in the kitchen, quietly set up their music stands on the narrow staircase leading to Cosima's bedroom, with Wagner on the top landing, and began their music at exaclty 7:30.

Wagner incorporated into this orchestral lullaby the German children's song *Schlaf, mein Kind* (*"Sleep, my Child"*), his son's "Bird Song," some newly composed strains and two motives from the opera *Siegfried*, to which he was applying the finishing touches at the end of 1870. The *Siegfried* themes were apparently taken from a projected string quartet that Wagner had promised to write for Cosima at the beginning of their relationship, but never finished. (Some truthseekers of small poetic vision have questioned this romantic story by asserting that these motives were originally written for the opera.) At any rate, the *Siegfried Idyll*, as Tovey observed, is "connected with the opera only by a private undercurrent of poetic allusion." It is best heard without making programmatic associations, instead simply enjoying its still sweetness and its "rainbow-coloured orchestration" (Tovey).

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 16, 1989 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Kevin Olson
piano

student of Jeffrey Shumway

Sonata No. 6 in F Major, op. 10, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro
Allegretto
Presto

Prelude and Fugue No. 8 in E-flat Minor, from The Well-tempered Clavier, Vol. 1, BWV 852 — Johann Sebastian Bach (1685-1750)

Prelude and Fugue No. 1 in C Major, from The Well-tempered Clavier, Vol. 2, BWV 870 — Johann Sebastian Bach

Rhapsody No. 2 in G Minor, op. 79 — Johannes Brahms (1833-1897)

INTERMISSION

Four Rocky Mountain Sketches — Kevin Olson (1970-)

1. Sunrise in Spring
2. By a Summer Campfire
3. Autumn Frolic
4. Caught in a Winter Storm

Hungarian Rhapsody No. 6 in D-flat Major — Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 17, 1989 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

Jill Gould
piano

Student of Jeffrey Shumway

Chromatic fantasia and fugue in D Minor, BWV 903 — Johann Sebastian Bach (1685-1750)

Sonata No. 23 in F Minor, op. 57 — Ludwig van Beethoven (1770-1827)

Allegro assai
Andante con moto
Allegro ma non troppo

INTERMISSION

Masks, op. 40 — Robert Muczynski (1929-)

Grande Polonaise brillante, op. 22 précédéé d'un Andante spianato — Frédéric François Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 17, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

I

Sing dem Herrn (Processional)	Michael Praetorius (1571-1621)
Gloria in Excelsis Deo	Cardon Burnham

II

Crucifixus à 10	Antonio Lotti (1667-1740)
Give Glory to His Mighty Name, from *Athalia*	George Frideric Handel (1685-1759)

III

Two Contemporary Part-Songs

Quiet Rain	Hildor Lundvik (1885-1951)
Gamelan	R. Murray Schafer (1933-)

IV

Choruses from *The Lark* — Leonard Bernstein (1918-)

Prelude
Spring Song
Court Song
Benedictus
Soldier's Song
Sanctus
Requiem
Gloria

Peter Asplund and Nancy Marble, *readers*
Rob Dunn and Greg Bashaw, *counter-tenors*
Leslie McRae, *soprano*

INTERMISSION

V

Mass (for Double Chorus) — Frank Martin (1890-1974)

Kyrie
Gloria
Sanctus
Agnus Dei

VI

Folk Songs and Spirituals

Frog Went A-Courtin' (American Folk Song) — Arr. A.P. Jackman

A Welsh Lullaby — Arr. K. Lee Scott

Martha Sargent, *director*

Let Me Fly — Arr. Robert DeCormier

Darren Gillette, *baritone*

Deep River — Arr. Gerre Hancock

I'm Runnin' On — Arr. Mack Wilberg

Paul Busselberg, *baritone*

Brigham Young University Concert Choir

Mack Wilberg, *director*

Martha Sargent, *student assistant*

Christy Allen, Brian Langford, Keiko Yano, Ross Bailey,
Allen Pack, Alyson Wright; *accompanists*

Soprano	Alto	Tenor	Bass
Marlies Adams	Christy Allen	David Arnett	Ross Bailey
Tami Andrews	Angela Aycock	Peter Asplund	Paul Busselberg
Holly Bender	Amanda Bacak	Greg Bashaw	Doug Criger
Janae Bischoff	Kristie Bauer	Kevin Beard	Steve Davis
Ann Braun	Jeanine Bird	Layne Brown	David Duke
Cathy Crowley	Megan Carling	Stephen Davenport	Troy Duty
Polly Dotson	Lisa Christley	Brent Elwood	Vaughn Fairbanks
Margaret Gingerich	Mary Cowart	Matt Gifford	Darren Gillette
Dianna L. Hope	Tammy Dennett	Ron Harper	Barry Goldberg
Melanie Litster	Tracey Evans	David Johns	Eric Huntsman
Nancy Marble	Laura Hansen	Randy Kempton	Malcolm Jameson
Carolee Maxwell	Elizabeth Jenkins	Brian Langford	Eric Jones
Leslie McRae	Jeanne Liddle	Timm Lyons	Steven Knudsen
Rebecca Nelson	Deby Manning	Paul Martin	John Krieger
Sheri North	Julie Mark	Brad Morris	Paul McGuire
Shannon Petty	Shannon Marsh	Steve Nelson	Evan Petersen
Rebecca Pyper	Amy Maxfield	Allen Pack	Mark Petersen
Martha Sargent	Linda Nelson	David Pinkston	Doug Pincock
Sherise Sawyer	Susan Pack	Kevin Riehle	Robert Prosch
Jenni Sonntag	Joy Petty	Scott Smith	Randall Shirley
Mechelle Tippets	Cindy Popp	Eric Vail	Jim Siebert
Diana Van Wagenen	Susann Smyth		Drew Smith
Melanie West	Jane Srygley		John Staheli
Minette Wolz	Jann Theurer		Todd Swenson
Keiko Yano	Jamie Weaver		John Sudds
	Beth Willard		Alan Winters
	Anita Williams		
	Emily Wood		
	Stephanie Wood		
	Alyson Wright		

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 17, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

FACULTY ARTISTS IN CONCERT

Jeffrey Shumway, *piano*
Percy Kalt, *violin*
Gayle Smith, *cello*
David Randall, *clarinet*

Concerto a tre — Ingolf Dahl (1912-1970)

David Randall, *clarinet*
Percy Kalt, *violin*
Gayle Smith, *cello*

Piano Trio No. 1 in B Major, op. 8 — Johannes Brahms (1833-1897)

Allegro con brio
Scherzo: Allegro molto
Adagio
Finale: Allegro

Jeffrey Shumway, *piano*
Percy Kalt, *violin*
Gayle Smith, *cello*

Piano Trio — Maurice Ravel (1875-1937)

I. Modéré
II. Assez vif
III. Passacaille: Très large
IV. Final: Animé

Jeffrey Shumway, *piano*
Percy Kalt, *violin*
Gayle Smith, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1989 - 6:00 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

JAZZ COMBO

Program to be selected from the following:

Blue Shoe	Charlie Shoemake
Nil's Groove	Louis Smith
All of Me	Simons and Marks
Pools	Don Grolnick
Speedball	Lee Morgan
Ceora	Lee Morgan
Spiral	John Coltrane
Miles	Miles Davis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1989 - 7:30 p.m.
Madsen Recital Hall

BYU HORN CLUB

Accompanied by Marshall Davies, *piano*

I See a Huntsman, from *Giulio Cesare* — Georg Friedrich Handel (1685-1759)

Thomas Baggeley, *horn*

Concerto in E-flat Major, K.447 — Wolfgang Amadeus Mozart (1756-1791)

Rondo: Allegro

Erica Henricksen, *horn*

Sonata for Horn and Piano — Bernhard Heiden (1910-)

Moderato

Tara Farmer, *horn*

Concerto for Horn No. 1 in D Major, Hob. VIId:3 — Franz Josef Haydn (1732-1809)

Allegro

John Barrow, *horn*

Concerto for Horn — Franz Strauss (1822-1905)

Allegro moderato

Marcel Pusey, *horn*

Concerto for Horn No. 2 in D Major, Hob. VIId:4 — Franz Josef Haydn

Allegro moderato

Stephen Bunker, *horn*

Vocalise, op. 34, no. 14 — Sergei Rachmaninoff (1873-1943)

Brenda Shumway, *horn*

Rondo, K.371 — Wolfgang Amadeus Mozart

Maralee Palmer, *horn*

Third Sonata — Georg Friedrich Handel

Adagio

Greg Olson, *horn*

Concerto in E-flat Major. K.417 — Wolfgang Amadeus Mozart

Allegro maestoso

Jared Bruns, *horn*

Sonata in F Major — Arcangelo Corelli (1653-1713)

Preludio: Adagio
Giga: Allegro

Vincent Bates, *horn*

Three Fripperies — Lowell Shaw

Maralee Palmer, Tara Farmer, Jared Bruns, Stephen Bunker, *horns*

Sextet for Horns — Gregory Kerkorian

John Barrow, Vincent Bates, Erica Henricksen
Brendan Merrick, Greg Olson, Brenda Shumway, *horns*

Concerto for Four Horns — Heinrich Hubler (1822-1893)

Allegro maestoso

Dana Roberts, Tara Farmer, Stephen Bunker, John Barrow *horns*

Canzon duodecimi toni — Giovanni Gabrieli (c1553-1612)

All players

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 18, 1989 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Rosanne Pitt
flute

Student of Elaine Jorgensen and Susan Goodfellow

Assisted by
Marshall Davies, *piano*
Kim Bachelder, Marianne Cutchins, Lynette Leavitt
Angie Peterson, JoEllen Turley, *flutes*
Carrie Streeter, *oboe*; Clark Burnside, *clarinet*
Maralee Palmer, *horn*; Patricia Smith, *bassoon*

The Little Shepherd, from *Children's Corner* — Claude Debussy (1862-1918)

Lent et Vite (1988)--for Rosanne Pitt — Roland Pitt (1957-)

Molto sostenuto
Allegro con vivo

Divertissement, op. 68, no. 4 — Friedrich Kuhlau (1786-1832)

Allegro con gusto
Andante grazioso
Allegro

Canon and gigue in D Major — Johann Pachelbel--Walker (1653-1706)

Larghetto
Scherzando

Concerto No. 1 for Flute and String Orchestra — Gordon Jacob (1895-)

Moderato con moto
Allegretto
Poco adagio ed espressivo
Allegro molto quasi presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 20, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Scherzo No. 2 in B-flat Minor, op.31 — Frédéric Chopin (1810-1849)

Après une Lecture du Dante: Fantasia quasi Sonata, "Dante Sonata" — Franz Liszt (1811-1886)

Jonathan R. Naatjes, *piano*

Sonate in C Major — Domenico Scarlatti (1685-1757)

Sonate in A Minor — Domenico Scarlatti

Prelude in D Minor, op. 23, no. 3 — Sergei Rachmaninoff (1873-1943)

Amy Trent, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1989 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Carl S. Hammer
trombone

student of Dan Bachelder

To fulfill performance requirement--Music Ed.

assisted by Stephen Thomas, *piano*

Concerto in F Minor — George Frideric Handel (1685-1759)

Grave
Allegro
Sarabande
Allegro

Concerto in B-flat, K. 186e — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante, ma Adagio
Rondo: Tempo di menuetto

Summertime, from *Porgy and Bess* — George Gershwin (1898-1937)

Trombone Concerto — Gordon Jacob (1895-)

Maestoso--Allegro molto
Adagio molto
Alla marcia vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 21, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

DOUGLAS HUMPHERYS
piano

Sonata No. 17 in D Minor, op. 31, no. 2 — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Mephisto Waltz — Franz Liszt (1811-1886)

Prelude in B Minor, op. 32, no. 10 — Sergei Rakhmaninov (1873-1943)

Sonata No. 7 in B-flat Major, op. 83 — Sergei Prokofiev (1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Department of Music
with
Religious Education

TAMARA MARSHALL and MARIETTA HARDY, organ

Joseph Smith Auditorium
Wednesday, March 22, 1989 at 12:00 p.m.

PROGRAM

"Peace Be Unto Thee" — Wolfgang Amadeus Mozart (1756-1791)
("Dona Nobis Pacem" from Missa Brevis, K. 192) — arr. J. J. Keeler

Prelude and Fugue in G, BWV 557, ("Little") — Johann Sebastian Bach (1685-1750)

TAMARA MARSHALL, organ

Benedictus, Op. 59, No. 9 — Max Reger (1873-1916)

"I Need Thee Ev'ry Hour" — Robert Lowry (1826-1899)
arr. D. Wolford

Sonata No. 2 — Felix Mendelssohn-Bartholdy (1809-1847)
Grave-Adagio
Allegro maestoso e vivace
Fuga (Allegro moderato)

MARIETTA HARDY, organ

UPCOMING RECITALS:
March 27 - Jennifer Asher, Elizabeth Nebeker, Kathryn Potter
March 29 - Robyn Cootey, Suzette Jensen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 22, 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Concerto for Trumpet in D — Guiseppe Torelli (1658-1709)

Robert Ness, *piccolo trumpet*
Mindy Moody, *harpsichord*

Sonata No. 1 (movements 1 and 3) — Alberto Ginastera (1916-)

Sharalyn Heath, *piano*

Violin Concerto in A Minor (3rd movement) — Antonin Dvorak (1841-1904)

Blair Bateman, *violin*
Sharalyn Heath, *piano*

Ondine, from *Gaspard de la Nuit* — Maurice Ravel (1875-1937)

Etude Tableau, op. 39, no. 9 — Sergei Rachmaninoff (1873-1943)

Marshall Davies, *piano*

Sonata for Clarinet and Piano, op. 167 — Camille Saint-Saëns (1835-1921)

Allegretto
Allegro animato
Lento
Molto Allegro

Barbara West, *clarinet*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 22, 1989 - 6:30 p.m.
Madsen Recital Hall

STUDENTS OF STUDIO Y

HAMMY AWARDS

(Dinner will not be served.)
reserved seats not available

Emcee: Kent Richards

Award Categories:

I. Best Engineer
Announcers: Brentt Eads
Gerald Hartley
i. Overview of categories
A. Special Effects
B. Spatial Placement
C. Vocal Sound
D. Containment of Bass

II. Live Performance
Artist: Quinn Coleman

III. Production Awards
A. Vocal Ballad
B. Vocal Upbeat

IV. Live Performance
Artist: AnnaLisa Stratton

V. Acoustic vs. MIDI
Announcers: Doug Pincock
Erik Unsworth
A. Acoustic
B. Midi
C. Best Over-all

VI. Murphy Awards

VII. Best New-Comer

Thanks to:

Advisor: Jim Anglesey
Director: Jenny Borjesson
Publicity: Nate White
Editors: *Jody Williams
Steve Lerud
Troy Sales
Orlan Cahoon
Doug Pincock

381 R Students:

Travis Allen
J. Bateman
Dave Billeter
Jenny Borjesson
Ross Burnett
Orlan Cahoon
Thor Call
Quinn Coleman
Keith Cope
Brennt Eads
Jeff Fairbanks
Allen Handy
Gerald Hartley
Scott Hunt
Brian Jensen
Lindy Johnson
Adam Kelly
Brian Larson
Lance Lenhart
Todd Leishman
Steven Lerud
Randy Long
Syd Long
Brad Morris
Doug Pincock
Don Ralphs
Troy Sales
Wendi Sellars
Erik Unsworth
Nate White
Alan Williams
Jody Williams

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 22, 1989 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Carmen Hall
piano

student of Paul C. Pollei

Prelude and Fugue in F Minor, from WTC I, BWV 857 — Johann Sebastian Bach (1685-1750)

Sonata in C Major, op. 2, no. 3 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Suite: Pour le piano — Claude Debussy (1862-1918)

Prélude
Sarabande
Toccata

Fantasy in F Minor, op. 49, no. 137 — Frédéric Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents the

NEW WORLD STRING QUARTET

Thursday, March 23, 1989
Madsen Recital Hall
7:30 p.m.

NEW WORLD STRING QUARTET

Curtis Macomber, *violin*

Vahn Armstrong, *violin*

Benjamin Simon, *viola*

Ross Harbaugh, *cello*

program

Quartet in G Major, op. 76, no. 1, Hob. III/75 — Franz Josef Haydn (1732-1809)

Allegro con spirito
Adagio sostenuto
Menuetto: Presto
Finale: Allegro ma non troppo

Quartet in F Major — Maurice Ravel (1875-1937)

Allegro moderato
Assez vif: Très rythmé
Très lent
Vif et agité

INTERMISSION

Quartet in C Major, op. 59, no. 3 — Ludwig van Beethoven (1770-1827)

Andante con moto; Allegro vivace
Andante con moto quasi Allegretto
Menuetto: Grazioso
Allegro molto

The New World String Quartet appears through courtesy of IMG Artists.

BIOGRAPHY

Combining the best of Old World elegance with New World intensity and vitality, the New World String Quartet enjoys an enviable popularity from Massachusetts to California. Formed in 1977, the Quartet won the prestigious Naumburg Chamber Music Award in 1979. In 1984, the Quartet became Quartet-in-Residence at Harvard University--the first ensemble chosen for the Blodgett Artist-in-Residence Program.

The New World String Quartet has given highly acclaimed performances in New York at Lincoln Center's Weill Recital Hall at Carnegie Hall, and in Washington, D.C. at the Library of Congress; on major chamber music series in Boston, Chicago, Cleveland, Los Angeles, Pittsburgh, Detroit, Toronto, Philadelphia and Buffalo; in residencies at Yale, Purdue, the University of Pennsylvania and Utah State University; and at the major summer festivals, including Ravinia, Interlochen, Cabrillo and the Music Academy of the West. The Quartet will make its Kennedy Center debut and first European tour during the 1988-89 season.

Performing all the standard quartet literature, the New World String Quartet has also been singled out for its brilliant performances of many major 20th century and newly-commissioned works.

The Quartet has made 10 recordings to date--the most recent a release of both Janacek quartets on the Musical Heritage Society label.

Individual Biographies

CURTIS MACOMBER, violinist, received his BM, MM and DMA Degrees at the Juilliard School as a scholarship student of Joseph Fuchs. A top prize-winner in the 1980 Kennedy Center-Rockefeller Foundation Competition for the Performance of American Violin Music, Mr. Macomber has soloed with the Musica Aeterna Orchestra, Juilliard Symphony, Vermon Symphony and at the Festival of Two Worlds in Spoleto, Italy, and gave his Carnegie Recital Hall debut in 1979. He has recorded for Nonesuch, CRI, Opus 1 and Vanguard and has been a faculty member at Juilliard and Montclair State College.

VAHN ARMSTRONG, violinist, has performed throughout North America and Europe, including appearances at Alice Tully Hall and a concert tour of Costa Rica in 1982. He has soloed with the New York Chamber Orchestra and Delaware Valley Philharmonic and was a member of Bargemusic Chamber Players in New York. Mr. Armstrong received his BM and MM Degrees from Juilliard and has studied violin with Dorothy DeLay, chamber music with Robert Mann and participated in master classes conducted by Nathan Milstein and Sandor Vegh.

BENJAMIN SIMON, violist, is the former principal violist of the Buffalo Philharmonic, a position he held from 1980 until joining the New World String Quartet in the Spring of 1988. He graduated from Yale where he studied with Raphael Hillyer and earned his master's degree from the Juilliard School where he was a scholarship student of Lillian Fuchs. An avid chamber music player, Mr. Simon was a participating artist at the Marlboro Music Festival for three summers and performed in two Music from Marlboro tours. He has appeared as soloist with the Buffalo Philharmonic and the San Francisco Chamber Orchestra and in 1978 won the viola competition at the Aspen Music Festival performing the Bartok Viola Concerto.

ROSS HARBAUGH, cellist, a Minnesota native, has appeared as guest soloist with the Atlanta, Toledo, Grand Rapids and Cincinnati Symphonies and the Canadian Chamber Orchestra. He studied with Janos Starker and Leonard Rose in the U.S. and Andre Navarra at the Paris Conservatory, and received his chamber music training from Robert Mann. Full performing fellowships to Tanglewood, Siena, North Carolina School of the Arts and the top prize in the 1978 Atlanta Young Artist Competition are among Mr. Harbaugh's many awards.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 24, 1989 - 7:30 p.m.
deJong Concert Hall

AN EVENING OF CHAMBER MUSIC AND CONCERTOS

featuring

THE BRIGHAM YOUNG MUSIC FACULTY
and
THE BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clynn Barrus, *director*

Piano Quintet in G Minor, op. 57 — Dmitry Shostakovich (1906-1975)

1. Prelude: Lento
2. Fugue: Adagio
3. Scherzo: Allegretto
4. Intermezzo: Lento
5. Finale: Allegretto

Percy Kalt, *violin;* Donna Fairbanks, *violin*; David Dalton, *viola,* Gayle Smith, *cello*; Irene Peery, *piano*

Serenade in C Major, op. 10 — Ernst von Dohnányi (1877-1960)

I. Marcia: Allegro
II. Romanza: Adagio non troppo, quasi andante
III. Scherzo: Vivace
IV. Tema con variazioni: Andante con moto
V. Rondo: Allegro vivace

Percy Kalt, *violin*; Leslie Blackburn, *viola*; Gayle Smith, *cello*

INTERMISSION

Concerto for Violin and Orchestra, op. 14 — Samuel Barber (1910-)

Allegro
Andante
Presto in moto perpetuo

Barbara Williams, *violin*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 24, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Mindy Moody and Stephanie Wood
sopranos

Assisted by Christi Christensen, *piano*

I

What can we poor females do? — Henry Purcell (1659-1695)

No, no resistance is but vain — Henry Purcell

Shepherd, leave decoying — Henry Purcell

Mindy Moody and Stephanie Wood

II

Ach! Die Qualen — Ignacy Jan Paderewski (1860-1941)

Leis rudern hier, mein Gondolier — Adolf Jensen (1837-1879)

Wenn Durch die Piazetta — Adolf Jensen

Stephanie Wood

III

Sorge is sol! Che fai tu? — Stefano Donaudy (1879-1925)

Vaghissima sembianza — Stefano Donaudy

O del mio amato ben — Stefano Donaudy

Or che le rèdole — Stefano Donaudy

Mindy Moody

IV

Herbstlied, op. 63, no. 4 — Felix Mendelssohn (1809-1847)

Abendlied, from "Three Folksongs," no. 2 — Felix Mendelssohn

Abschiedslied der Zuvögel, op. 63, no. 2 — Felix Mendelssohn

Maiglöckchen und die Blümelein, op. 63, no. 6 — Felix Mendelssohn

Mindy Moody and Stephanie Wood

V

Les roses d'Ispahan, op. 39, no. 4 — Gabriel Fauré (1845-1942)

Le charme, op. 2, no. 2 — Ernest Chausson (1855-1899)

Le roitelet — Emile Paladihe (1844-1926)

Mindy Moody

VI

Laudamus te, from *Gloria* — Antonio Vivaldi (1678-1741)

Christe eleison, from *B Minor Mass*, BWV 232 — Johann Sebastian Bach (1685-1750)

Fac ut ardeat cor meam, from *Stabat mater* — Giovanni Battista Pergolesi (1710-1736)

Mindy Moody and Stephanie Wood

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 24, 1989 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Lynette Leavitt
flute

Student of Ted Wight

Assisted by
Robert Hartley, *piano*; Daphne Eller, *violin*
Heidi Szoke, *viola*; Rachel Roberts, *cello*

Sonata in F Major, op. 2, no. 8 — Pietro Antonio Locatelli (1695-1764)

Largo
Vivace
Cantabile
Allegro

Flute Concerto — Carl Nielsen (1865-1931)

Allegro moderato
Allegretto

INTERMISSION

Quartet in D Major, K. 285 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Rondo: Allegretto

Sonatina for Flute and Piano — Eldin Burton (1913-)

Allegretto grazioso
Andantino sognando
Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1989 - 4:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Christy Christenson
piano

Student of Paul C. Pollei

Twelve Ländler, D. 790	Franz Schubert (1797-1828)
Romanze in F-Sharp Major, op. 28, no. 2	Robert Schumann (1810-1856)
Rhapsody in G Minor, op. 79, no. 2	Johannes Brahms (1833-1897)
Three Ecossaises, op. 72	Frédéric Chopin (1810-1849)
Tarantelle, op. 43	Frédéric Chopin

INTERMISSION

Piano Sonata No. 1, op. 22	Alberto Ginastera (1916-1983)

Allegro marcato
Presto misterioso
Adagio molto appasionato
Ruvido ed ostinato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Susanne Young
piano

Student of Marlene Bachelder

French Suite No. 5 in G Major, BWV 816 — Johann Sebastian Bach (1685-1750)

- Allemande
- Courante
- Sarabande
- Gavotte
- Bourée
- Gigue

Sonata No. 15 in D Major, op. 28 — Ludwig van Beethoven (1770-1827)

- Allegro
- Andante
- Scherzo: Allegro vivace
- Rondo: Allegro non troppo

Preludes . . — George Gershwin (1898-1937)

- Allegro ben ritmato e deciso
- Andante con moto e poco rubato
- Allegro ben ritmato e deciso

Ballade in G Minor, op. 23 — Frédéric François Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1989 - 7:30 p.m.
de Jong Concert Hall

RESIDENT ARTIST SERIES

AMERICAN PIANO QUARTET

Douglas Humpherys
Paul Pollei
Jeffrey Shumway
Mack Wilberg

OPERATIC FANTASY
Waltz, from *Faust* — Charles Gounod--de Vilbac (1818-1893)

TWO ORIGINAL WORKS
Rondo in C Major — Bedrich Smetana (1824-1884)

Sonatensatz in E Minor — Bedrich Smetana

THREE ORCHESTRAL TRANSCRIPTIONS
Rákóczy March — Franz Liszt--arr. unknown (1811-1886)

Symphony No. 3 (3rd Movement) — Johannes Brahms--Keller (1833-1897)

Symphony No. 3, "Organ," (3rd Movement) — Camille Saint Saëns--Roques (1835-1921)

TWO MARCHES
Marche militaire in D Major, D. 733 — Franz Schubert--arr. unknown (1797-1828)

Stars and Stripes Forever — John Philip Sousa--Wilberg (1854-1932)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1989 - 7:30 p.m.
Madsen Recital Hall

GUEST ARTIST

CAROL ANN ALLRED
soprano

Assisted by
Brady R. Allred
conductor and pianist
and the BYU Cello Ensemble

Jim Hardy	Douglas Ball
Jill Plumb	Sandi Garrard
Rachel Roberts	Monika Rosborough
Jason Cragun	Marylyn Smart

Bachianas Brasileiras no. 5 — Heitor Villa-Lobos (1887-1959)

Aria
Dansa

Brady R. Allred, *conductor*
BYU Cello Ensemble

from *La bonne chanson* — Gabriel Fauré (1845-1924)

Une saint en son auréole
Puisque l'aube grandit
La lune blanche luit dans les bois
J'allais par des chemins perfides
J'ai presque peur, en vérité

from *Italienisches Liederbuch* — Hugo Wolf (1860-1903)

Auch kleine Dinge
Du denkst mit einem Fädchen mich zu fangen
Wer rief dich denn?
Wir haben beide lange Zeit geschwiegen
Mein Liebster ist so klein
Wenn du, mein Liebster, steigst zum Himmel auf

Scenes for Soprano and Piano (1989) (World Premiere) — Murray Boren (1950-)

Cuatro madrigales amatorios — Joaquin Rodrigo (1901-)

Con qué la lavaré?
Vos me matásteis
De dónde venis, amore?
De los álamos vengo, madre

MEET THE ARTISTS

Carol Ann Allred recieved her Bachelor of Music degree in vocal performance from Brigham Young University where she had leading roles in *The Gondoliers*, *Don Giovanni*, *Tartuffe*, *Emma*, *The Crucible* and *The Marriage of Figaro.* She was the 1985 winner of the Utah District Metropolitan Opera auditions, the 1984 winner of the Utah State Fair vocal competition,and a frequent soloist with the BYU A Capella Choir and the BYU Singers.

Carol received her Master of Music degree in vocal performance from the Eastman School of Music where she performed in productions of *Gianni Schicchi*, *The Bartered Bride*, *Cosí fan Tutte*, *La Calisto* and *La Finta Giardiniera.* She was the 1987 state, regional and national winner of the Music Teachers National Association Collegiate Voice Competition, the 1987 winner of the Kneisel Lieder Competition and the recipient of the Eastman School of Music Performer's Certificate. As a soloist she has performed with the Eastman Chorale, the Eastman-Rochester Chorus, the Eastman School Symphony Orchestra, the Middle Tennessee State Chorus and Orchestra, the Rochester Oratorio Society, and the Rochester Philharmonic Orchestra.

Carol is presently working toward her Doctor of Musical Arts Degree in vocal performance as a student of Jan DeGaetani. Last summer she performed with the Eastman-Dryden Orchestra on Hilton Head Island and with the Eastman Philharmonia at the American Music Festival in Geneva, Switzerland.

Brady R. Allred received his Bachelor of Music degree cum laude in theory/composition and flute performance from Brigham Young University and his Master of Music degree in conducting from the Eastman School of Music. He is presently a candidate for the Doctor of Musical Arts degree in conducting at Eastman where he serves as assistant conductor for the Eastman Chorale and the Eastman-Rochester Chorus. He is also the conductor of the Rochester New York Palmyra Stake Choir.

Brady has served as principal flutist of the Eastman Philharmonia, Eastman Wind Ensemble, Mormon Youth Symphony, BYU Philharmonic Orchestra, and BYU Wind Ensemble. He has performed as a soloist with the Mormon Youth Symphony, Mormon Tabernacle Choir, and the Utah Symphony and just recently received the Performer's Certificate in flute from the Eastman School. As a conductor, Brady led the BYU productions of *Emma*, (world premiere), *The Crucible*, and *The King and I*, and served as assistant conductor for the BYU A Cappella Choir and BYU Singers.

Brady is also active as an accompanist at Eastman. He has received prizes for accompanying in the Kneisel Lieder Competition for three consecutive years, has served as an opera coach for the Eastman Opera Theater, and was hired to coach for the Aspen Opera Theater last summer. Last summer he performed with the Eastman-Dryden Orchestra on Hilton Head Island and with the Eastman Philharmonia at the American Music Festival in Geneva Switerland.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 25, 1989 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jo Ann Lynn Walker
clarinet

Student of David Randall

Assisted by Grady Gerrard, *piano*; Jennifer Jacobsen, *piano*

To fulfill performance requirement--Music Ed.

Clarinet Concerto No. 3 in C Major — Carl Philipp Stamitz (1745-1801)

- Allegro moderato
- Romanze
- Rondo

Three Pieces for Clarinet and Piano, op. 26 — John McCabe (1939-)

- Nocturne: Aria
- Improvisation: Bossa Nova
- Fantasy

INTERMISSION

Rhapsody for Clarinet — Willson Osborne (1906-)

Prologue, Night Piece and Blues for Two — Don Banks (1923-)

Sonatina for Clarinet and Piano — Arthur Honegger (1892-1955)

- Modéré
- Lent et soutenu
- Vif et rythmique

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, March 27,. 1989 - 12:00 p.m.
Madsen Recital Hall

MUSIC AT MIDDAY

Sea Moods — Mildred Tyson

Vergorgenheit — Hugo Wolf (1860-1903)

Janae Bischoff, *soprano*
Noma Perkes, *piano*

Three Etudes — Fernando Sor (1778-1839)

Lento
Allegro
Movido

Estudio Brilliante — Jean-Delphin Alard--Francisio Tarrega

Two Galliards — John Dowland (1563-1626)

Brendan Terry, *guitar*

The Jewel Song — Charles Gounod (1818-1893)

Chère Nuit — Alfred Bachelet

Must the Winter Come So Soon — Samuel Barber (1910-1981)

Do Not Go My Love — Richard Hogeman

The Pasture — Charles Naginski

Du Bist Wie eine blume — Robert Schumann (1810-1856)

Janae Bischoff, *soprano*
Robert Hartley, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 28, 1989 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Claudine Pinnell
viola

Student of Clyn Barrus

Assisted by:
Joanne Rust, *piano*
Keiko Yano, *piano*

Concerto in C Minor — Johann Christian Bach (1735-1782)

Allegro molto ma maestoso
Adagio molto espressivo
Allegro molto energico

Suite hébraïque — Ernest Bloch (1880-1959)

Rhapsodie

Der Schwanendreher — Paul Hindemith (1895-1963)

Langsam, Mässig Bewegt

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms (1833-1897)

Allegro amabile
Appassionato, ma non troppo Allegro
Andante con moto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 28, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONIC BAND

and

BYU TROMBONE CHOIR

Dan Bachelder, *director*
Barbara West, *clarinet soloist*

Symphonic Band

The Liberty Bell	John Philip Sousa (1854-1932)
A Symphonic Prelude	Alfred Reed (1921-)
Tribute to the Count	Sammy Nestico (1924-)
Fallen, Fallen Is Babylon!	Jared Spears

BYU Trombone Choir

Suite, op. 82	Flor Peeters (1903-)
Entrata Lied Dans Final	
Sonata	Daniel Speer-Miller (1636-1707)

Sacred Suite — Daniel E. Gawthrop (1949-)

Prelude
Offertory
Postlude

Symphonic Band

Toccata — Girolamo Frescobaldi-Slocum (1583-1643)

Variations Sur Un Air Du Pays D'oc — Wayne Pegra
Barbara West, *clarinet soloist*

Moorside March — Gustav Holst-Jacob (1874-1934)

Trittico — Václav Nelhybel (1919-)

Allegro marcato
Adagio
Allegro maestoso

BYU TROMBONE CHOIR PERSONNEL

Mike Bennet
Bryce Mecham
Scott Bergeson
Will Kimball
Carl Hammer
Bret Cook
Nate White
Peter Jensen
Kreg Mowery
Michael Morgan
Matthew Rice
Corry Cropper
Jared Robertson
Ellen Peters
Kimberly Klarer
Jay Hansen, *bass trombone*
James Evans, *bass trombone*

SYMPHONIC BAND PERSONNEL

Oboe
Michele Biehn
Kris Silvan
Lisa Malone

Piccolo
Jenny Mauro

Flute
Rachel Jones
Becky Woolley
Kathleen Mauerman
Rebecca Maughan
Traci Beesley
Kellie Pratt
Charlene Brown
Jennifer Adams
Jeanetta Burnham
Julie Webb

1st Clarinet
*Barbara West
Valinda Dorny
Diana Marble

2nd Clarinet
Kelley Wahlgren
Hank Belliston
Janel Barnett
Tracy Bolton

3rd Clarinet
Sky Christensen
Brian Bruner
Heather Holyoak
Taryna Borcherds

Bass Clarinet
Julie Schein
Tom Baugh
George Morris

Alto Saxophone
Berin Stephens
Kregg Barentine
Chad King
Nilynn Craner

Tenor Saxophone
Joel Williams
Darryl Clark

Baritone Saxophone
Mandy Dove

1st Trumpet
Scott Nelson
John Peterson

2nd Trumpet
Ethan Weyand
David Cook

1st Cornet
Scott Sessions
Timm Lyons

2nd Cornet
Bryan Osborn
Laura Bean
Jeannette Rodriguez

3rd Cornet
Dallin Durfee
Cecil Webb
Mark Siddoway

French Horn
Thomas Baggaley
Thomas Solosko
Jim Richardson
Jeff McClellan

Trombones
Bret Cook
Michael Morgan
Matthew Rice
Corry Cropper
Jared Robertson
James Evans
Ellen Peters
Michael Whitchurch

Baritones
Loren Wise
Michelle Nix
Johnny Hermanson

Tuba
Jay Hill
Dave Egbert
Jodi Landmeier
Jim Eberhard

Percussion
Kevin Beals
Kathleen Glen
Troy Lewis
Connie Ericson

*Graduate Assistant

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 28, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Bryce Mecham
trombone

Student of Daniel F. Bachelder

Assisted by
Jennifer Jacobsen, *piano*
Martha West, *soprano*

Ballade	Frank Martin (1890-1974)
Reflective Mood	Sammy Nestico (1924-)
Six Esquisses pour trombone et piano	Julien Porret (1896-)
Two Songs for Soprano Voice and Bass Trombone*	Marshall Bialosky (1923-)
Martha West, *soprano*	
Blue Bells of Scotland	Arr. Arthur Pryor (1870-1942)

* Poems by Howard Nemerov

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 28, 1989 - 9:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Kimberly Bachelder
flute

Student of Elaine Jorgensen

Assisted by
Steven Thomas, *piano/harpsichord*
Marianne Cutchins, *flute*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Duo for Flute and Piano — Aaron Copland (1900-)

Introduction and variations on "Trock'ne Blumen," from *Die schöne Müllerin*, D. 802 — Franz Schubert (1797-1828)

INTERMISSION

Duos for Flutes, op. 34, nos. 1-6 — Robert Muczynski (1929-)

Sonata in G Major, W. 133 (Hamburg, 1786) — Carl Philipp Emanuel Bach (1714-1788)

Allegretto
Rondo

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 29, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Sonata No. 17, op. 31 — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Robert Hoch, *piano*

Sinfonia No. 6 in E Major, BWV 777 — Johann Sebastian Bach (1685-1750)

Sinfonia No. 9 in F Minor, BWV 780 — Johann Sebastian Bach

Sinfonia No. 10 in G Major, BWV 781 — Johann Sebastian Bach

Preludes for Piano — George Gershwin (1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Daniel Stout, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 29, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

SYMPHONY ORCHESTRA
K. Newell Dayley, *conductor*

Festival Overture, op. 96 (1954) — Dmitry Shostakovich (1906-1975)

Serenade for Strings, op. 48 — Pyotr Il'yich Tchaikovsky (1840-1893)

III. Elegie

Symphony No. 5 in D Major, op. 107 (1832) — Felix Mendelssohn-Bartholdy (1809-1847)

Andante--Allegro con fuoco
Allegro vivace
Andante
Andante con moto--Allegro

An Outdoor Overture (1938) — Aaron Copland (1900-)

Selections from E.T. (1982) — John Williams
Orchestration by John Cacavas

SYMPHONY ORCHESTRA PERSONNEL

Flute
Luisa Moody
Elaine Huff

Piccolo
Marilee Boekweg

Oboe
Maren Folsom
Margie Andersen
Alfred Edwards

Clarinet
Joanne Walker
Desiree Johnson

Bassoon
Anna Detroit
Todd Fenwick

Horn
John Barrow
Erika Henricksen
Brenda Shumway
Brendan Merrick
Vincent Bates
Greg Olsen

Trumpets
David Green
Kevin Griggs
Cecil Eric Webb

Trombone
Peter Jensen
Corry Cropper
Kregg Mowrey

Tuba
David Smith

Timpani
Jim Jackson

Percussion
Kevin Cope
Mikel Poulson
David Thomas

1st Violin
Daphne Eller
Marcel Bowman
Emily Brown
Lisa Sanders
Elizabeth Pack
William Taysom
Dani Montague
Laurie Illions
Denene Wilcox
Stephanie Peterson
Heather Swainston
Kent Jensen

2nd Violin
Keri Jackman
Keri McEntire
Decia White
Janelle Kerlin
Karna Bingham
Lisa Brown
Amy Schwendiman
Cynthia Watts
Karen Gottfredson
Marsha Carlson
Ann Westover
Kristina Behrens

Viola
Rebecca Perry
Kevin Gardiner
Blaine Hall
Jilleen Giroux Harter
Melinda Evans
Tamra Farnsworth

Cello
Christy Mann
Jennifer Boren
Leslie Pelinka
Renae Brown
Wendy Sing
Donny Crosby
Barbara Ballif
Marlo Schmitt
Kristin Allred
Jill Davidson
Becky Pettengill

Bass
Erik Unsworth
Sharleen P. Campbell
Kara Sorensen
Brian Mona Smith
John Johnston

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 29, 1989 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

Lawrence Green
guitar

Madroños — Federico Moreno-Torroba (1891-1982)

Danzas españolas — Enrique Granados (1867-1916)

- Andaluza o Playera
- Zarabanda

Suite populaire brésilienne — Heitor Villa-Lobos (1887-1959)

- Mazurka-Choro
- Schottisch-Choro
- Valsa-Choro
- Gavotta-Choro

Suite española, op. 47 — Isaac Albéniz (1860-1909)

- Granada
- Cádiz

Valse criollo, from *Quatro valses venezolanos* — Antonio Lauro (1917-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 29, 1989 - 9:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL

JoEllen Turley
flute, clarinet, soprano and alto saxophones

Student of Elaine Jorgensen, David Randall and C. Raymond Smith

Assisted by Jennifer Jacobsen, *piano*

Sonata for Flute and Piano — Francis Poulenc (1899-1963)

- Allegro malinconico
- Cantilena
- Presto giocoso

Eight Clarinet Pieces — Richard Arnell (1917-)

- Start
- Skittish
- Theme and Waltz Variation
- Trills
- March
- Slow Tune
- Almost End
- End Piece

INTERMISSION

Improvisation et Caprice — Eugène Bozza (1905-)

Concerto for Alto Saxophone, op. 26 — Paul Creston (1906-)

- Energetic
- Meditative
- Rhythmic

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 30, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Lisa G. Squires
piano

Student of Robert Smith

Capriccio on the Departure of his Most Beloved Brother, in B-flat Major, BWV 992 — Johann Sebastian Bach (1685-1750)

Arioso: Adagio--His friends try to persuade him to abandon his journey
Andante--They suggest accidents that may befall him
Adagiosissimo--Lamentations of his friends
Andante con moto--Seeing that it cannot be otherwise, his friends say good-bye
Aria di Postiglione: Adagio poco
Fuga all'imitazione della cornetta di Postiglione

Sonata No. 26 in E-flat Major, op. 81a, "Das Lebewohl, Abwesenheit und Wiedersehn" — Ludwig van Beethoven (1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

INTERMISSION

Three Intermezzi, op. 117 — Johannes Brahms (1833-1897)

Andante moderato, E-flat Major
Andante non troppo, B-flat Minor
Andante con moto, C-sharp Minor

Douze Etudes — Claude Debussy (1862-1918)

I. Pour les "cinq doigts" d'après Monsieur Czerny
II. Pour les tierces

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 30, 1989 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Mary Ann Bennion
violin

Student of Barbara Williams

Assisted by:
Keola Niemann, *violin*; Joanne Rust, *piano*
and Jane Galloway, *piano*

Praeludium and Allegro — Fritz Kreisler (1875-1962)

Allegro
Allegro molto moderato

Concerto in D Minor for Two Violins, BWV 1043 — Johann Sebastian Bach (1685-1750)

Vivace
Largo, ma non troppo
Allegro

Keola Niemann, *violin*

La plus que lente — Claude Debussy (1862-1918)

Joanne Rust, *piano*

Sonate en la majeur pour violon et piano — César Franck (1822-1890)

Allegretto ben moderato
Allegro
Largamente
Allegretto poco mosso

Jayne Galloway, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 30, 1989 - 9:00 p.m.
Madsen Recital Hall

STUDENT RECITAL

David A. Cardon
flute

Student of Elaine Jorgensen

Assisted by Robert Nakea, *piano*

Sonatina for Flute and Piano — Eldin Burton

Allegro grazioso
Andantino sognando
Allegro giocoso

Three Fantastic Danses, op. 5 — Dmitry Shostakovich--Maganini (1906-1975)

Allegretto
Allegretto scherzando

Suonata in fa maggiore, op. 1 — Benedetto Marcello (1686-1739)

Adagio
Allegro
Largo
Allegro

INTERMISSION

Sonata "Undine" for Flute and Piano — Carl Reinecke (1824-1910)

Allegro
Intermezzo: Allegro vivace--Andante tranquillo
Finale: Allegro molto

Flute Concerto in D Major, K. 285d — Wolfgang Amadeus Mozart (1756-1791)

I. Allegro aperto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 31, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Tracy Lynne Turek
soprano

Student of Robert Downs

Required for the degree of Bachelor of Music with a major in Performance and Pedagogy

Assisted by Tracey Bradshaw, *piano*

I

Mein gläubiges Herze, frohlocke — Johann Sebastian Bach (1685-1750)

Alma grande e nobil core, K. 578 — Wolfgang Amadeus Mozart (1756-1791)

II

Oh! quand je dors — Franz Liszt (1811-1886)

Comment, disaient-ils — Franz Liszt

Enfant, si j'etais roi — Franz Liszt

III

Selbsgeständnis [*Gedichte von Eduard Mörike*, no. 52] — Hugo Wolf (1860-1903)

Agnes [*Mörike*, no. 14] — Hugo Wolf

Er ist's [*Mörike*, no. 6] — Hugo Wolf

IV

A Madrigal	Herbert Howells (1892-1983)
Go 'way from my Window	John Jacob Niles (1892-1980)
Love Song	Seymour Barab (1921-)
Symptom Recital	Seymour Barab

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 31, 1989 - 9:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jennifer Jarvis
mezzo-soprano

Student of Lila Stuart and Brandt Curtis

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by
Michael Munson, *piano*; Ruth Christensen, *mezzo-soprano*

Ch'io mai vi possa, from *Siroe*	George Frideric Handel (1685-1759)
Lascia ch'io pianga, from *Rinaldo*	George Frideric Handel
Un moto di gioja, K. 579	Wolfgang Amadeus Mozart (1756-1791)
Begegnung [*Gedichte von Eduard Mörike*, no. 8]	Hugo Wolf (1860-1903)
Das verlassene Mägdlein [*Mörike*, no. 7]	Hugo Wolf
Ich hab' in Penna [*Italienisches Liederbuch*, no. 46]	Hugo Wolf
An eine Aeolsharfe [*Mörike*, no. 11]	Hugo Wolf
Er ist's [*Mörike*, no. 6]	Hugo Wolf

Airs chantés — Francis Poulenc (1899-1963)

Air romantique
Air champêtre
Air grave
Air vif

These are the days — Thomas Pasatieri (1945-)

Angus (Agnes) — Thomas Pasatieri

Lullabye for a lost child — Thomas Pasatieri

Vocal Modesty — Thomas Pasatieri

Letter Duet, from *The Merry Wives of Windsor* — Otto Nicolai (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 3, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Etude in A-flat Major, op. 25, no. 1 — Frédéric François Chopin (1810-1849)

Etude in F Minor, op. 25, no. 2 — Frédéric François Chopin

Etude in F Major, op. 25, no. 3 — Frédéric François Chopin

Etude in G-sharp Minor, op. 25, no. 6 — Frédéric François Chopin

Etude in C-sharp Minor, op. 25, no. 7 — Frédéric François Chopin

Etude in D-flat Major, op. 25, no. 8 — Frédéric François Chopin

Robert Nakéa, *piano*

Concerto in C Major — Franz Joseph Haydn (1732-1809)

Jim Hardy, *cello*
Keiko Yano, *piano*

Concerto No. 2 in A Major — Franz Liszt (1811-1886)

Allegro deciso

Patricia Smith, *piano*
Joanne Rust, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 3, 1989 - 5:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jana Lynn Garrett
soprano

Student of Rebecca Wilberg

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Assisted by:
Tracey Bradshaw, *piano*
David Kern, *flute*
Cindy Child, *clarinet*

I

A Warning — Thomas Augustine Arne (1710-1778)

Lo! Hear the Gentle Lark — Sir Henry R. Bishop (1786-1855)

David Kern, *flute*

II

Hirtenlied — Giacomo Meyerbeer (1791-1864)

Der Hirt auf dem Felsen, D. 965 — Franz Schubert (1797-1828)

III

Non credea martir...Ah, non guinge, from *La sonnambula* — Vincenzo Bellini (1801-1835)

INTERMISSION

IV

Sérénade italienne, op. 2, no. 5	Ernest Chausson (1855-1899)
Le colibri, op. 2, no. 7	Ernest Chausson
Crépuscule, from *Poème pastoral*	Jules Massenet (1842-1912)
Ouvre tes yeux bleus, from *Poème d'amour*	Jules Massenet

V

The Heart's Desire	John Ireland (1879-1962)
Remember	John Ireland
When Lights Go Rolling Round the Sky	John Ireland

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 4, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Ruth Christensen
mezzo-soprano

Student of Robert Downs

Assisted by
Mindy Moody, *piano*
LaDawn Gardner, *soprano*
Jennifer Jarvis, *soprano*
Michael Phillips, *tenor*

I

The Mermaid's Song, H. XXVIa:25 — Franz Joseph Haydn (1732-1809)

When First I Saw My Lovely Maid, from *Susanna* — George Frideric Handel (1685-1759)

II

Intorno all'idol mio — Antonio Cesti (1623-1669)

Se volete un servidore — Stefano Donaudy (1879-1925)

III

Von ewiger Liebe, op. 43, no. 1 — Johannes Brahms (1833-1897)

Auf dem Grünen Balkon [*Spanisches Liederbuch II* no. 5] — Hugo Wolf (1860-1903)

IV

Rencontre [*Poème d'un jour*, op. 21] — Gabriel Fauré (1845-1924)

En Sourdine [*Cinq mélodies 'de Venise'*, op. 58] — Gabriel Fauré

V

Manhattan Joy Ride — Paul Sargent

Segador [3 poems] — Carlos Chávez (1899-1978)

IV

Letter Scene, from *The Merry Wives of Windsor* — Otto Nicolai (1810-1849)

Jennifer Jarvis, *soprano*

Excerpts from *The Stoned Guest* by P.D.Q Bach — Peter Schickele (1935-)

LaDawn Gardner, *soprano*
Michael Phillips, *tenor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 4, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT CHAMBER RECITAL

String Quartet in C Minor, op. 18, no. 4 — Ludwig van Beethoven (1770-1827)

Andante scherzoso quasi Allegretto
Allegro

Kirsten Harris, *violin* — Claudine Pinnell, *viola*
Allison Babcock, *violin* — Marilyn Smart, *cello*

Courante and Springdance — Michael Praetorius (1571-1621)

Aprill is in my mistris face — Thomas Morley (1557-1602)

Fugue; Contrapunctus III — Johann Sebastian Bach--Rex (1685-1750)

Introduction et Scherzo — Robert Clérisse

JoEllen Turley, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Tom Clark, *tenor saxophone*
DB Long, *baritone saxophone*

Three Shanties for Woodwind Quintet, op. 4 — Malcolm Arnold (1921-)

Allegro con brio--Presto
Allegretto semplice
Allegro vivace

Rosanne Pitt, *flute* — Clark Burnside, *clarinet*
Carrie Streeter, *oboe* — Patricia Smith, *bassoon*
Marilee Palmer, *french horn*

String Quartet in E Minor, op. 44, no. 2 — Felix Mendelssohn-Bartholdy (1809-1847)

Allegro assai appassionato
Scherzo: Allegro di molto
Andante
Presto agitato

Jeff Olpin, *violin* — Suzanne Shippen, *viola*
Michael Abramson, *violin* — James Hardy, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 4, 1989 - 9:00 p.m.
Madsen Recital Hall

FRESHMAN RECITAL

Kristen Jones
piano

Student of Robert Smith

Prelude and Fugue in B-flat Minor BWV 867 — Johann Sebastian Bach (1685-1750)

Andante largamente
Andante con moto alla breve

Sonata in A Minor, op. 143 — Franz Peter Schubert (1797-1828)

Allegro giusto
Andante
Allegro vivace

Nocturne, op. 27, no. 1 — Fryderyk Franciszek Chopin (1810-1849)

Etude-tableau, op 33, no. 6 (9) — Sergey Rakhmaninov (1873-1943)

Toccata-Rag, from *Carnival Music* — George Rochberg (1918-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 5, 1989 - 12:00 noon
Madsen Recital Hall

MUSIC AT MIDDAY

Song of the Orchid — Carl Frangkiser

Symphony No. 100, (3rd movement) — Franz Joseph Haydn--Johnson (1732-1809)

Todd Queen, *alto saxophone*
Stacy Lobendahn, *alto saxophone*
Joel Williams, *tenor saxophone*
Deborah Davenport, *baritone saxophone*

Badinerie for saxophone quartet — Claude Ricard

Chanson de la grand maman — Gabriel Pierné (1863-1937)

Quartet in G Major, op. 18, no. 2 — Ludwig van Beethoven--Frascotti (1770-1827)

Allegro

Keith Russell, *soprano saxophone*
Kregg Barentine, *alto saxophone*
Berin Stephens, *tenor saxophone*
Chad King, *baritone saxophone*

Introduction et scherzo — Robert Clérisse

Fugue, Contrapunctus III — Johann Sebastian Bach--Rex (1685-1750)

Andante et scherzo — Eugéne Bozza (1905-)

JoEllen Turley, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Tom Clark, *tenor saxophone*
DB Long, *baritone saxophone*

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

presents

BalletWest

JOHN HART, ARTISTIC DIRECTOR

Wednesday, April 5, 1989
deJong Concert Hall
7:30 p.m.

CAST OF CHARACTERS

SWAN LAKE ACT II

Odette	Pamela Robinson
Prince Siegfried	Raymond Van Mason
Von Rothbart	Charles Flachs
Two Swans	Lisa Lockerd, Patricia Vaughan
Cygnets	Jane Wood, Maggie Wright
	Rose Marie Wurzer, Sarah Parsons
Swans	Bridget Boutin, Rachel Del Valle
	Allyson Evans, Michelle Ford
	Christie Freebairn, Virginia Hagood
	Christine Jacques, Leslie Kidd
	Erin Leedom, Dawn Meeker
	Sara Oshinsky, Amy Thayne
Huntsmen	Gregory Askins, Richard Bradley
	Mark Cisler, Steven Green
	Scott Marble, Steven Mueller

GERSHWIN, BY GEORGE!

Lisa LaManna, Miquel Garcia
Wendee Fiedeldey, Lisa Lockerd, Sarah Parsons, Patricia Vaughan
Steven Green, David Jackson, Raymond Van Mason, Steven Mueller

NUTCRACKER PAS DE DEUX

Rhonda Lee, Bruce Caldwell

EQUINOXE

Jane Wood, Charles Flachs
Rachel Del Valle, Allyson Evans, Christine Jacques
Dawn Meeker, Maggie Wright, Rose Marie Wurzer
Peter Christie, Mark Cisler, James Dlugokinski, Jeffrey Rogers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 5, 1989 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Gina Harrop
piano

Student of Doug Humpherys

Prelude and Fugue in D Minor, BWV 851 — Johann Sebastian Bach (1685-1750)

Sonata in B-flat Major, K. 570 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro
- Adagio
- Allegretto

Intermezzo in A minor, op. 76, no. 7 — Johannes Brahms (1833-1897)

Capriccio in B Minor, op. 76, no. 2 — Johannes Brahms

Intermezzo in B-flat Major, op. 76, no. 4 — Johannes Brahms

Ballade — Claude Debussy (1862-1918)

Poems of the Sea — Ernest Bloch (1880-1959)

- Waves
- Chanty
- At Sea

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 6, 1989 - 6:00 p.m.
Madsen Recital Hall

GUITAR ENSEMBLE
Brendan Terry
Terrance Nicholson
Lawrence Green, *director*

Trio in D Major, op. 71, no. 3 — Mauro Giuliani (1781-1829)

Andantino sostenuto
Tempo di marcia
Scherzo
Rondo

Trio for Three Guitars — Fritz Pilsl

Sonatine Viennoise — Wolfgang Amadeus Mozart (1756-1791)

Andante
Menuetto
Rondo

Trio for Three Guitars — Michael James Regan (1947-)

Moderato
Presto ma non troppo

El sombrero de tres picos — Manuel de Falla (1876-1946)

Danza del corrigedor
Danza del molinero

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 6, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

WIND SYMPHONY
David P. Blackinton, *conductor*

Liberty Fanfare — John Williams--Curnow

Napoli — Herman Bellstedt--Simon
Bret Jackson, *trumpet soloist*

His Honor — Henry Fillmore (1881-1956)

Concerto for Bassoon in B-flat Major, K. 186e — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Christian Smith, *bassoon soloist*

Irish Tune from County Derry — Percy Grainger (1882-1961)

Shepherd's Hey — Percy Grainger

INTERMISSION

Barnum and Bailey's Favorite — Karl King--Bainum (1891-1971)

Fantasia for Alto Saxophone — Claude T. Smith (1932-)

JoEllen Turley, *saxophone soloist*

Blue Bells of Scotland — Arthur Pryor--Pearson

Bryce Mecham, *trombone soloist*

The Planets, op. 32 — Gustave Holst (1874-1934)

I. Mars
IV. Jupiter

The Purple Carnival — Harry Alford--Erickson (1883-1939)

WIND SYMPHONY

FLUTE
Rosanne Pitt
Marianne Cutchins
Lynette Leavitt
Angie Peterson

PICCOLO
Kim Bachelder

OBOE
Carrie Streeter
Kristin Miller

BASSOON
Christian Smith
Patricia Smith

Eb CLARINET
Alana Kimbel

Bb CLARINET
Bill Taylor
Clark Burnside
Ruth Handly
JoAnne Walker
Wendy Tams
Desiree Johnson
Matt Kirkham
Janeen Allen

BASS CLARINET
Lise Moyes

CONTRA BASS CLARINET
Robert Mallory

ALTO SAXOPHONE
JoEllen Turley
Kim Mitchell

TENOR SAXOPHONE
Thomas Clark

BARITONE SAXOPHONE
DB Long

FRENCH HORN
Maralee Palmer
Tara Farmer
Jared Bruns
Stephen Bunker

CORNET
Robert Ness
Bret Jackson
Grant Jensen
Richard Bateman

TRUMPET
Clif Oram
Tarra Booth

TROMBONE
Bryce Mecham
Will Kimball
Carl Hammer

EUPHONIUM
Brian Pyper

TUBA
Paul Green
Tom Bills

PERCUSSION
Jim Schouten
Ji-Hyoung Kim
Shari Southworth
Monte Hansen
Raymond Ringhiser

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 6, 1989 - 7:30 p.m.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Donald McInnes, *viola*
Brooks Smith, *piano*
with
Donna Dalton, *soprano*

Five Old French Dances — Marin Marais (1656-1728)

- L'Agréable
- La Provençale
- La Musette
- La Matelotte
- Le Basque

Quatre poèmes, op. 5 — Charles Martin Loeffler (1861-1935)

- La Cloche fêlée
- Dansons la gigue!
- Le Son du cor s'afflige vers les bois
- Sérénade

INTERMISSION

Lachrymae, op. 48 — Benjamin Britten (1913-1976)

Sonata for Viola and Piano, op. 11, no. 4 — Paul Hindemith (1895-1963)

- Fantasie
- Thema mit Variationen
- Finale

Soft Strains of Music Drifting — Johannes Brahms--Primrose (1833-1897)

Allegro — Joseph Haydn (1732-1809)

La Cloche fêlée (The Riven Bell)--Claude Baudelaire
How sad it is, yet sweet, during the winter's nights
To hear, near the flickering and smoking fire,
Distant recollections slowly awakening
to the sound of the bells that chime in the mist.

Happy is the bell of strong voice
That, despite its age, alert and healthy,
Flings steadfastly its sacred cry,
As an old soldier who keeps watch.

Me, my soul is riven, and when in weariness
It desires to fill the night's cold air with its songs,
There often will be times when its weakened voice

Seems like the throaty rattle of a forgotten wounded one
Beside a pool of blood, under a great pile of corpses,
And who dies, without moving in an immense struggle.

How sad it is....

Dansons la gigue! (On with the Dancing)--Paul Verlaine
On with the dancing!
I loved above all her pretty eyes,
More clear than a star in the heavens,
I loved her mischievous eyes!
On with the dancing!

She had ways, truly,
Of driving poor lovers to despair;
That was truly delightful!
On with the dancing!

But I find even better
The kiss of her flower-like mouth,
Since she died on my breast.
On with the dancing!

I remember, I remember
Those hours and those conversations,
And that is the best of my blessings.
On with the dancing!

Le Son du cor s'afflige vers les bois (The Sound of the Horn Grieves toward the Wood)--Paul Verlaine
The sound of the horn grieves toward the wood
From a sadness one would believe orphaned
Which has just died at the bottom of the hill
Amid the wandering wind running at bay.

The soul of the wolf cries in this voice
Which rises as the sun sets
Of an agony one would believe caressings,
And which charms and which wounds at the same time.

To better stifle this lament,
The snow falls in long shafts of lint
Across the sunset tinged with blood.

And the air has an air of being a sigh of autumn
So much it makes soft out of this monotonous evening
Where a somnolent landscape indulges itself.

Sérénade--Paul Verlaine
As the voice of someone dead who would sing
from the bottom of his grave,
Mistress, hear, mounting to your retreat,
My harsh and false voice.

Open your soul and your ear to the sound
Of my mandolin:
For you I played, for you, this song
Cruel and wheedling.

I will sing of your eyes of gold and onyx
Pure of all shadows,
And then the Léthé of your breast, then the Styx
of your dark hair.

As the voice of someone dead....

Then I will greatly praise, as is proper,
This blessed flesh
Whose opulent perfume comes back to me
On sleepless nights.

And to end, I will tell of the kiss
Of your red lips,
And your sweetness, to torment me,
My angel, my demon!

Open your soul and your ear....

Donald McInnes, a former student of William Primrose, is professor of viola at the University of Southern California and is a teacher of international rank. At the 1984 Lionel Tertis International Viola Competition, his students received the first three prizes. Two of his students have won the first prize at the prestigious Friday Morning Musical Club National Competition at the Kennedy Center in Washington, D.C. He has appeared as soloist with the New York Philharmonic, Boston Symphony, Orchestra Nationale de France, Pittsburgh Symphony and others. His concert appearances have been with such artists as Leonard Bernstein, Yehudi Menuhin, Janos Starker and other leading musicians. Mr. McInnes has recorded with Columbia, RCA, Deutsche Grammaphone, Angel, etc., and he has introduced new works by William Schumann, Vincent Persichetti and other notable composers. He has taught at summer music festivals, such as Banff, Marlboro, Gstaad, and Interlochen.

Brooks Smith during his long and distinguished career, has been the pianist for some of the world's leading artists, including Francescatti, Milstein, Perlman, Ricci, and Piatigorsky, He was one of Heifetz's last accompanists. He has also appeared as a chamber music pianist with the Juilliard and Cleveland Quartets, and other foremost ensembles. He has taught at the Eastman School of Music, the Aspen Festival, and is presently at the University of Southern California.

Donna Dalton took her training at the Munich Hochschule and Indiana University where she received the coveted Performers Certificate. She has appeared as soloist with the Louisville and Utah Opera Companies, and the Utah Symphony and Mormon Tabernacle Choir of which she is a member.

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 6, 1989 - 9:00 p.m.
Madsen Recital Hall

SONGWRITER'S ROUNDTABLE

A Presentation by Students of Music 386R
Advanced Songwriting

A Note for the Instructor

Tonight's presentation is a discussion/recital, in which advanced songwriting students will present and discuss projects completed during the class.

Works may be presented live or prerecorded, and the objective of the class is to simulate real-world music-business situations as closely as possible.

Discussions will center around the works themselves, and insights or discoveries the students may have made while working on the various class projects.

--Ron Simpson

PROGRAM

Presentations will be announced from the following alphabetical list of student writers:

J. Bateman
David Billeter
Orlan Cahoon
Brentt Eads
Gerald Hartley
Lindy Lue Johnson
Merry Lynn Lifferth
Sid Long
Andrew McLaws
Doug Pincock
Mark Siddoway
John Sudds
Erik Unsworth
Alan Williams
Susanne Young

Music 186R, Songwriting, and Music 386R, Advanced Songwriting, are offerings of the Music Theater and Media Area of the Music Department.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 7, 1989 - 6:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Brendan Terry
guitar

Student of Lawrence Green

Accompanied by Laurisa Ward, *piano*

Queene Elizabeth, her Galliard	John Dowland (1563-1626)
The Lady Rich, her Galliard	John Dowland
3 Etudes, op. 6	Fernando Sor (1778-1839)
Lento	
Allegro	
Movido	
12 Etudes	Heitor Villa-Lobos (1887-1959)
Allegro non troppo	
Lent	
Sonata No. 1 in G Minor, BWV 1001	Johann Sebastian Bach (1685-1750)
Prelude	
Fugue	
Elogio do la danza	Leo Brouwer (1939-)
Lento	
Obstinato	
Concierto de Aranjuez	Joaquin Rodrigo (1901-)
Allegro con spirito	
Adagio	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 7, 1989 - 9:00 p.m.
Madsen Recital Hall

FRESHMAN RECITAL

Daniel Stout
piano

Student of Robert Smith

Sinfonia No. 6 in E Major, BWV 777 — Johann Sebastian Bach (1685-1750)

Sinfonia No. 9 in F Minor, BWV 780 — Johann Sebastian Bach

Sinfonia No. 10 in G Major, BWV 781 — Johann Sebastian Bach

Sonata No. 21 in C Major, op. 53 "Waldstein" — Ludwig van Beethoven (1770-1827)

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato--Prestissimo

INTERMISSION

Piano Concerto No. 1 in B-flat Minor, op. 23 — Pyotr Il'yich Tchaikovsky (1840-1893)

I. Andante non troppo e molto maestoso

Preludes for Piano — George Gershwin (1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1989 - 4:30 p.m.
Madsen Recital Hall

STUDENT RECITAL

Elaine Huff
flute

Student of Ted Wight

Assisted by
Cindy Child, *clarinet*
Carmen Hall, *piano*

Aria, from *Bachianas brasileiras No. 5* — Heitor Villa-Lobos--Galway (1887-1959)

Sonatine — Jean Cartan (1906-1932)

- Pastorale
- Berceuse
- Rondeau

Rêverie et petite valse — André Caplet (1878-1925)

Night Soliloquy — Kent Wheeler Kennan (1913-)

Suite for Flute and Piano, op. 34 — Charles-Marie Widor (1844-1937)

- Moderato
- Scherzo: Allegro vivace
- Romance: Andantino
- Final: Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 8, 1989 - 9:00 p.m.
Madsen Recital Hall

FRESHMAN RECITAL

Robert Hoch
piano

Student of Robert Smith

Prelude and Fugue in D Minor, BWV 851 — Johann Sebastian Bach (1685-1750)

Sonata No. 17 in D Minor, op. 31 — Ludwig van Beethoven (1770-1827)

Largo--Allegro
Adagio
Allegretto

Ballade in G Minor, op. 23 — Frédéric Chopin (1810-1849)

Barcarolle in F-sharp Major, op. 60 — Frédéric Chopin

Toccata, op. 15 — Robert Muczynski (1921-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 11, 1989 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

PERCUSSION ENSEMBLE

and

PANORAMIC STEEL

Desert Rounds	David Friedman & David Samuels
Suite for Percussion	William Kraft (1923-)
Fanfare	
Ostinatos	
Toccata	
Jolly Caballero	Frosini--W.L. Cahn
Uhuru	Theodore C. Frazeur
Canon in D Major	Johann Pachelbel--Farberman
Soca Pressure	Mighty Sparrow--Miller
Pan In A Minor	Lord Kitchener--Alexis & Samaroo
Cafe Glace'	Celine Prevost--Barrus
Pan-Rising	Len "Boogsie" Sharpe
First Circle	Pat Metheney--Kingan

PERCUSSION ENSEMBLE

Kevin Beals
Todd Bills
Mike Blair
Kevin Cope
Darren Duerden
Connie Ericksen
Kathleen Glew
Jim Jackson
Jennifer Jacobson
Ji-Hyoung Kim
Troy Lewis
Mark Martin
Mikel Poulsen
Raymond Ringhiser
Jim Schouten
Shari Southworth

PANORAMIC STEEL

Todd Bills
Skye Christensen
Kevin Cope
Kathleen Glew
Robert Guderian
Marny Harbaugh
Jim Jackson
Jennifer Jacobson
Ji-Hyoung Kim
Troy Lewis
Mikel Poulsen
Coby Ramsey
Jim Schouten
David Thomas

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 11, 1989 - 7:30 p.m.
Provo Tabernacle

RESIDENT ARTIST SERIES

Richard Elliott
organ

Three Gospel Preludes (1979) — William Bolcom (1938-)

1. What a Friend We Have in Jesus
2. La Cathédrale engloutie (Rock of Ages)
3. Just As I Am

Psalmus: Da Jesus an dem Kreuze stund, from *Tabulatura Nova* (6 verses, with choir in alternation with the organ) — Samuel Scheidt (1587-1654)

Prelude and Fugue in C Major, BWV 547 — Johann Sebastian Bach (1685-1750)

Verset pour la fête de la dédicace — Olivier Messiaen (1908-)

Phantasie über den Choral: "Halleluja! Gott zu loben, bleibe meine Seelenfreud!", op.52 — Max Reger (1873-1916)

MUSIC AT MIDDAY

SONGS OF HUGO WOLF

presented by Music 466 students
Vocal Literature
Wednesday, April 12, 1989
12:10 P.M.
Madsen Recital Hall

BESCHEIDENE LIEBE	Marie-Adele Black, mezzo-soprano Robert Nakea, piano
IN DEM SCHATTEN MEINER LOCKEN	Lisa Bowen, mezzo-soprano Wendy Wilson, piano
ALLES ENDET WAS ENDSTEHET	Greg Buttars, bass Mindy Moody, piano
DER GÄRTNER	Esther Chow, soprano Toshiko Baldwin, piano
AUF DEM GRÜNEN BALKON	Ruth Christensen, mezzo-soprano Mindy Moody, piano
MAUSFALLEN SPRÜCHLEIN	Holly Egbert, soprano Mindy Moody, piano
ER IST'S	Jana Garrett, soprano Tracy Bradshaw, piano
DENK ES, O SEELE	Eric Glissmeyer, baritone Micheal Babbitt, piano
NIMMERSATTE LIEBE	Liesle Knight, soprano Ruth Christensen, piano
NIXE BINSEFUSS	Melinda Lawrence, soprano Elise Silver, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 12, 1989 - 7:30 p.m.
Madsen Recital Hall

SONGWRITER'S SHOWCASE

A Note from the Instructor

Tonight's event is presented by students from Music 186, Songwriting, and is modeled after music industry showcases, writers' nights, and "demo derbies," frequently held in cities like Los Angeles, New York, and Nashville. At such events today's professional songwriters present their work both to their peers and to representatives of music publishers.

Some of tonight's writers are veterans, while many are writing for the first time. Collaboration is encouraged, and it is not mandatory for the writer to perform his own song.

While the lead vocal must be presented live, the "track," or accompaniment, may be live or pre-recorded, at the option of the student.

The students' creative goal is to write a song representing the exact style of a pre-selected pop-music category.

--Ron Simpson

Order of presentation will be announced, and will be selected from the following alphabetical list of student writers:

Tom Baggaley
Shannon Benson *
Michael Brown
Michelle Burger
Matt Champneys
Alan Dutson *
Scott Fisher
Stefany Gustafson
Collin Hart
Andrea Iverson
Brent Jackson
Denmark Jensen
Jon D Jeppson
Paul Morgan
Justin Platt
Keith Robertson
Lori Seely
Brian Stanton, Jr.
Robert Stutz *
Angie VonGermeten
Julie Ward *
Mark Watson
Laura Wheeler
Dan Williams
Wye Leng Wong *
Victor Worth

* = Students Auditing Class

Music 186, Songwriting, and Music 386R, Advanced Songwriting, are offerings of the Music Theater and Media Area of the Music Department.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 13, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Robert Wade Hartley
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music with
a major in Performance and Pedagogy

Sonata in E-flat Major, op. 27, no. 1 — Ludwig van Beethoven (1770-1827)

Andante--Allegro--Tempo I
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Four Piano Blues — Aaron Copland (1900-)

Freely poetic
Soft and languid
Muted and sensuous
With bounce

Pictures at an Exhibition — Modest Musorgsky (1839-1881)

Promenade
Gnomus
Promenade
Il Vecchio Castello
Promenade
Tuileries (Children quarrelling at play)
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Two Polish Jews; One Rich, the Other Poor
Promenade
Limoges, the Market Place
Catacombae - Sepulcrum Romanum
Con Mortuis in Lingua Mortua
The Hut on Fowl's Legs (Baba Yaga)
The Great Gate of Kiev

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday and Friday, April 13 and 14, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BYU PHILHARMONIC
Clyn Barrus, *director*

BYU SINGERS
Ronald Staheli, *director*

CONCERT CHOIR
Mack Wilberg, *director*

MEN'S CHORUS
Mack Wilberg, *director*

WOMEN'S CHORUS
Jean Simons, *director*

Requiem for Chorus and Orchestra, op. 9 — Maurice Duruflé (1902-)

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

Martha West, *mezzo-soprano*
David Warner, *baritone*
Mack Wilberg, *conductor*

INTERMISSION

Suites Nos. 1 and 2 from 'Daphnis et Chloé', for Orchestra and Voices — Maurice Ravel (1875-1937)

Nocturne
Interlude
Danse guerrière (War Dance)
Lever du jour (Day Break)
Pantomime
Danse générale
(There is no break between movements)

Clyn Barrus, *conductor*

REQUIEM

I. INTROIT

Rest eternal grant them, Lord,
and may perpetual light shine on them.

To you praise is meet, God, in Zion,
and to you vows are made in Jerusalem.
Listen to my prayer;
unto you all flesh shall come.

II. KYRIE

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

III. DOMINE JESU CHRISTE

Lord Jesus Christ, King of glory
Free the souls of all the faithful
dead from punishment in the inferno,
and from the deep lake.

Deliver them from the lion's mouth,
lest the abyss swallow them up,
lest they fall into darkness.

But may the standardbearer St. Michael
present them in holy light,
as once you promised to Abraham
and his seed.

Sacrifices and prayers to you,
Lord, we offer with praise.
Receive them for the souls of those
whom today we commemorate.

Make them, Lord,
to pass from death to life,
as once you promised to Abraham
and his seed.

IV. SANCTUS

Holy, holy, holy
Lord God of Sabaoth.
Filled are heavens and earth
with your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

V. PIE JESU

Merciful Lord Jesus,
grant them rest,
rest everlasting.

VI. AGNUS DEI

Lamb of God!
who removes the sins of the world,
grant them rest,
rest everlasting.

VII. LUX AETERNA

May eternal light shine on them, Lord,
with thy saints everlasting,
because you are merciful.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

VIII. LIBERA ME

Deliver me, Lord.
from eternal death,
on that dreadful day,
when heavens and earth shall move,
when you come to judge
the world through fire.

I am made to tremble, and to fear,
at the destruction that shall come,
and also at your coming wrath,
when heavens and earth shall move.

That day, day of wrath,
calamity and misery,
great and exceedingly bitter day,
when you come to judge
the world through fire.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

IX. IN PARADISUM

May the Angels lead you into Paradise;
at your coming
may the martyrs receive you,
and conduct you
into the holy city, Jerusalem.

May the chorus of Angels receive you,
and with Lazarus, once a pauper,
eternally may you have rest.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 13, 1989 - 7:30 p.m.
Madsen Recital Hall

GRADUATE RECITAL

Robert Nakéa
piano

Assisted by Dr. Irene Weiss Peery
piano

Piano Concerto No. 21 in C Major, K. 467 — Wolfgang Amadeus Mozart (1756-1791)

Allegro maestoso
Andante
Allegro vivace assai

INTERMISSION

Etudes, op. 25 — Frédéric François Chopin (1810-1849)

No. 1 in A-flat Major ("Harp")
No. 2 in F Minor
No. 6 in G-sharp Minor
No. 8 in D-flat Major

Scherzo No. 3 in C-sharp Minor, op. 39 — Frédéric François Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 13, 1989 - 9:00 p.m.
Madsen Recital Hall

GRADUATE LECTURE-RECITAL

Marilyn Gneiting
soprano

Student of Lila Stuart

Assisted by Lindy Johnson, *piano*

I

Lecture

II

Les nuits d'été, op. 7 — Hector Berlioz (1803-1869)

Villanelle
Le spectre de la rose
Sur les lagunes
Absence
Au cimetière (clair de lune)
L'ile inconnue

III

Je suis Titania, from *Mignon* — Ambroise Thomas (1811-1896)

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 14, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Deena Winters Robinson
piano

Student of Robert Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Prelude and Fugue in E-flat Major, BWV 876 — Johann Sebastian Bach (1685-1750)

Sonata No. 6 in F Major, op. 10, no. 2 — Ludwig van Beethoven (1770-1827)

Allegro
Allegretto
Presto

Prelude in A-flat Major, BI 86 — Frédéric François Chopin (1810-1849)

Nocturne in F-sharp Minor, op. 48, no. 2 — Frédéric François Chopin

from *Préludes, Ire livre* — Claude Achille Debussy (1862-1918)

Des pas sur la neige (Footprints in the Snow)
Voiles (Sails)

Toccata, op. 15 — Robert Muczynski (1929-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1989 - 4:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Jolynne Wheelhouse
piano

Student of Robert Smith

Fantasia in C Minor, BWV 919 — Johann Sebastian Bach (1685-1750)

Sonata No. 7 in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770-1827)

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

INTERMISSION

Cappricio in F-sharp Minor, op. 76, no. 1 — Johannes Brahms (1833-1897)

Intermezzo in B-flat Major, op. 76, no. 4 — Johannes Brahms

Capriccio in B Minor, op. 76, no. 2 — Johannes Brahms

Maverick Pieces, op. 37 — Robert Muczynski (1929-)

Allegro marcato
Andante sostenuto
Allegro ma non troppo

Scherzo in E Major, op. 54 — Fryderyk Franciszek Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1989 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Jon Naatjes
piano

Student of Irene Peery

Required for the degree Bachelor of Music with
a major in Performance and Pedagogy

Sonata No. 21 in C Major, op. 53, "Waldstein" — Ludwig van Beethoven (1770-1827)

Allegro con brio
Introduzione: Adagio molto--Rondo: Allegretto moderato

Scherzo No. 2 in B-flat Minor, op. 31 — Frédéric Chopin (1810-1849)

Prelude and Fugue in G Major, BWV 860 — Johann Sebastian Bach (1685-1750)

Une barque sur l'océan, from *Miroirs* — Maurice Ravel (1875-1937)

Après une lecture du Dante--Fantasia quasi sonata, "Dante Sonata", from *Années de pèlerinage, deuxième annee* — Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 15, 1989 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Stephen Thomas
piano

Student of Irene Peery

Sonata in F Minor, L. 383 — Domenico Scarlatti (1685-1757)

Sonata in F Major, L. 188 — Domenico Scarlatti

Six Piano Pieces, op. 118 — Johannes Brahms (1833-1897)

- Intermezzo in A Minor
- Intermezzo in A Major
- Ballade in G Minor
- Intermezzo in F Minor
- Romance in F Major
- Intermezzo in E-flat Minor

INTERMISSION

Prelude in D Major, op. 23, no. 4 — Sergey Rakhmaninov (1873-1943)

Sonata No. 2 — Norman Dello Joio (1913-)

- Presto martellato
- Adagio
- Vivace spiritoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 18, 1989 - 11:00 a.m.
Madsen Recital Hall

PROGRAM

Welcome — K. Newell Dayley

Allegro Scherzando, from Sonata for Bassoon — Camille Saint-Säens (1835-1921)

Christian Smith, *bassoon*

*

Awards: — Presenters

Music Education - Choral	Don Ripplinger
Music Education - Instrumental	Don Peterson
Piano Performance, Pedagogy	Jeffrey Shumway
Organ Performance	Parley Belnap
de Jong Organ	J.J. Keeler
String Performance, Chamber, Service	David Dalton
Woodwind Performance, Chamber, Service	Darrel Stubbs
Brass Performance & Service	Daniel Bachelder
Percussion Performance & Service	Ron Brough
Jazz Service	Ray Smith
BYU Singers	Ronald Staheli
Concert Choir	Mack Wilberg
Orchestra & Chamber Orchestra	Clyn Barrus
Band	David Blackinton
Kappa Kappa Psi	David Blackinton
Music Theatre & Media Performance & Service	Ron Simpson

*

one and two — Micheal Babbitt (1965-)

Micheal Babbitt, *piano*

*

Awards:	Presenters
Mayhew Contest & Barlow Residencies	Jerry Harris
Outstanding Vocalists	Lila Stuart
Halliday Scholarships	Mack Wilberg
E. Mona Smith, Donna Turner Smith, Pennario Scholarships	Jeffrey Shumway
Sardoni Scholarships	David Dalton
Presser Scholarship	Don Ripplinger
Boshard, Steiner Scholarships	Gordon Jessop
Concerto Winners	Clyn Barrus
Excellence Award	Dean James A. Mason

*

Allegro, Rondo, from Sonata for Brass Trio — Francis Poulenc (1899-1963)

Bret Jackson, *trumpet*; Kathy Uzzle, *horn*;
Bryce Mecham, *trombone*

* * * * *

Refreshments: South Foyer, Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 18, 1989 - 7:30 p.m.
deJong Concert Hall

UNIVERSITY ENSEMBLE SERIES

UNIVERSITY CHORALE
Mark Sheldon, *director*

I

Jubilate Deo — Giovanni Gabrieli (1556-1612)

Shane Fellows, *organ*
Members of the BYU Brass Ensemble

Adoramus Te — Quirino Gasparini (1721-1778)

II

These Things Shall Be — John Ireland (1879-1962)

Kelly Dehaan, Alena Harrison, *piano*

III

Three American Folk Songs
(Please hold applause until all three have been sung)

Ching-a-Ring Chaw — Aaron Copland (1901-)

Long Time Ago — Aaron Copland

Zion's Wall — Aaron Copland

April Escobar, Mindy Moody, *piano*

IV

Silver Wings — John Carter

Becky Badham, Amy Trent, *piano*

Gossip Gossip — Jester Hairston (1900-)

Malinda Lloyd, *piano*

THESE THINGS SHALL BE

Say, heart, what will the future bring
To happier men when we are gone?
What golden days shall dawn for them
Transcending all we gaze upon?

These things shall be! A loftier race
Than e'er the world hath known, shall rise
With flame of freedom in their souls
And light of science in their eyes.

They shall be gentle, brave, and strong,
Not to shed human blood, but dare
All that may plant man's lordship firm
On earth and fire and sea and air.

Nation with nation, land with land
Inarmed shall live as comrads free;
In every brain and heart shall throb
The pulse of one fraternity.

They shall be simple in their homes,
And splendid in their public ways,
Filling the mansions of the state
With music and with hymns of praise.

In aisles majestic, halls of pride,
In gardens, groves, and galleries,
Manhood and age and youth shall meet
To grow by converse inly wise.

New arts shall bloom of loftier mould
And mightier music thrill the skies,
And every life a song shall be,
When all the earth is paradise.

These things--they are no dream--shall be
For happier men when we are gone:
Those golden days for them shall dawn,
Transcending all we gaze upon.

From "A Vista" by John Addington Symonds

John Ireland (1879-1962) was one of the leading voices in the 20th century revival of English music. Trained at the Royal College of Music in London under Charles Villiers Stanford, his college peers included composers of such stature as Ralph Vaughan Williams and Gustav Holst. Later in life he would return to the RCM and become an influence in the education of the young Benjamin Britten.

Though Ireland was prolific as a composer of song cycles and other chamber works, he wrote very little on a large scale. This certainly accounts for his name not being as well-known as his contemporaries, but it in no way diminishes his importance nor his influence on the English music of the earlier part of this century. This work is his only composition for chorus and orchestra, tonight performed by chorus and double piano.

"These Things Shall Be" was commissioned by the BBC for a special concert marking the coronation of King George VI in 1937. The text Ireland chose for the occasion is taken from a poem entitled "A Vista" by 19th century poet and essayist John Addington Symonds. On a secular level, the poem looks forward to the day when mankind will reject the brutality of war and embrace the brotherhood of man and the love of all things noble and good. On a religious level, the poem approaches a description of the Millenial era.

The work falls into four sections. The first is based on a terse rhythmical motive built on a whole-tone scale which seems to suggest the gloom and uncertainty of the future: "Say, heart, what will the future bring?' The answer comes in the second section with the resounding assertion "These things shall be!" The vigorous orchestral accompaniment reflects the human determination to create a safe and better world. The third section sets the bulk of the text in a broad, lyrical, sweeping melody which, through its lush and rich harmonies, paints a moving portrait of that much anticipated day. The final section brings all of the motives together in a broad climax, and the piece ends in an ethereal setting of the final line "Transcending all we gaze upon," attempting to literally lift us up musically to that loftier plain of existence.

Though the work was particulary relevant in 1937 as Fascism was threatening Europe with another war, and though economic depression still held its grip throughout much of the world, "These Things Shall Be" is no less applicable today. As Harold Rutland states: "To our comparatively disillusioned generation, the work should come as a salutary reminder, not only of past idealism, but of the undoubted fact that unless we keep before us some such goal as the words describe, we shall be in a poor way, to put it mildly."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 18, 1989 - 7:30 p.m.
Madsen Recital Hall

GROUP FOR NEW MUSIC
Michael Hicks, *director*

one and two (1988) — Micheal Babbit (1965-)

Micheal Babbit, *piano (with computer-driven synthesizer)*

Illegible Canons (1969) — William Bergsma (1921-)

Allegro
Lento
Allegro vivo

Cindy Child, *clarinet*; Darren Duerden, *percussion*

Escher Waterfall (1985) — Orlando Jacinto Garcia (1954-)

Cindy Child, *clarinet*; Bret Jackson, *trumpet*
Jennifer Jacobson, *piano*

sunSurgeAutomata (1987) — Carla Scaletti (1959-)

computer-synthesized tape

Quinate (1989) — Alan Williams (1965-)

Allegro con moto
Adagio
Moderato
Lento
Presto

David Cardon, *flute*; Charis Bean, *oboe*; Barbara West, *clarinet*
Dana Roberts, *horn*; Chris Smith, *bassoon*

O King (1968) — Luciano Berio (1925-)

Lila Stuart, *soprano*; David Kern, *flute*
Barbara West, *clarinet*; Jeff Olpin, *violin*
Jill Plumb, *cello*; Sharalyn Heath, *piano*

End (1940) — John Cage (1912-)

Charis Bean, Jennifer Jacobson, Steven Johnson
Michael Hicks, *percussion*

CINDERELLA

Choreography . . . . . Jacqueline P. Colledge
Music Composers . . . . . Ottorino Respighi/Gioacchino Antonio Rossini
Music Director . . . . . Paul Dunkley
Scene Design . . . . . Bill Kirkpatrick
Costume Design . . . . . Sarah B. Price
Lighting Design . . . . . Mike Handley

ACT I

The summer kitchen deep in the forest.

Cinderella	Laura Clarke Bridgewater Lisa Choules April 24
Prince	Mark Lanham
Wicked Stepmother	JoAnn K. Brown
Step Sisters	Arnold Pope, Robert Pope
Villagers	Gina Dunkley, Emily Morrey, Brandy Kelly, Shalayne Larsen, Brad McCaskill, Christopher Rankin
Neighbors	Nanette Pearson, Taunya Clark
Peasants	Traci Alleman, Mindee Bills, Nicole Larson, Tami Smith, Jennifer Sorensen, Betsy Leatham, Terra Jacobs, Katherine Jackson
Messenger	Diane Rawlings
Fairy Godmother	Nichole Ortega Nanette Pearson April 22
Fairy of the East	Emily Morrey
Fairy of the West	Julie Blacker
Fairy of the South	Gina Dunkley
Fairy of the North	Heather Colledge
Fairy Corps	Nanette Pearson, Nichole Ortega April 22, Shalayne Larsen, Angie Sumsion, Taunya Clark, Brandy Kelly, Sacha Sorensen, Tami Smith, Jill Glade, Nicole Larson, Mindee Bills, Traci Alleman, Jennifer Sorensen, Betsy Leatham, Terra Jacobs, Staci Robison

(Intermission)

Production Staff

Scenic Artist ..... Bill Kirkpatrick
Set Construction ..... Layne Robinson
Mike Magelby
Lighting Director ..... Mike Handley
Stage Manager ..... Matt Campbell
Costume Director ..... Sarah B. Price
Wardrobe ..... Alta B. Anderson
Wardrobe Assistants ..... Tina Emery, Pamela Pulley, Margo Kirkpatrick,
Myrna Daly, Keri Evans
Technical Staff ..... John Shurtleff—Brigham Young University
Wigs ..... Margo Kirkpatrick
Headpieces ..... Suellen Baum
Publicity ..... Vicki Thomas
Fundraising ..... Chris Baum
Promotion ..... Sally Saunders
Box Office ..... Paul Duerden
Rehearsal Assistant ..... Denna Anderson
Appreciation to the following ..... K. Newell Dayley—Brigham Young University
Utah Regional Ballet Guild

Lisa Choules and Troy Sorensen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 4, 1989 - 7:30 p.m.
deJong Concert Hall

GRADUATE RECITAL

David Kern
flute

Student of Elaine Jorgensen

Assisted by:
Tracey Bradshaw, *piano*
Robert Nakéa, *piano*
Micheal Babbit, *piano*

1re Sonate — Phillipe Gaubert (1879-1941)

Modéré--Allegretto vivo
Lent--Allegretto moderato--Lent
Allegro moderato--Modéré

Sonate en concert, op. 17 — Jean-Michel Damase (1928-)

Prélude: Largo ma non troppo
Rigaudon: Allegro
Aria: Andante
Intermezzo: Allegro molto
Aria: Andante
Sicilienne: Andantino
Gigue: Presto

INTERMISSION

Grand Solo No. 13, op. 96 — Jean-Louis Tulou (1786-1865)

Sonate, op. 36 — Gabriel Pierné (1863-1937)

Allegretto--Andante tranquillo--Tempo I
Allegretto tranquillo
Andante non troppo--Allegretto un poco agitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 5, 1989 - 7:30 p.m.
deJong Concert Hall

SENIOR RECITAL

Martha West
mezzo-soprano

Student of Robert Downs

Required for the degree Bachelor of Music with a
Major in Performance and Pedagogy

Assisted by:
Michael Munson, *piano*
Charis Bean, *oboe*
Eric P. Glissmeyer, *baritone*

I

Qui sedes, from *Mass in B Minor*, BWV 232 — Johann Sebastian Bach (1685-1750)

Laudamus te, from *Mass in C Minor*, K. 417a — Wolfgang Amadeus Mozart (1756-1791)

II

Mignon, op. 75, no. 1 — Ludwig van Beethoven (1770-1827)

Mignons Lied — Franz Liszt (1811-1886)

Mignon [Gedichte von J.W.V. Goethe, no. 9] — Hugo Wolf (1860-1903)

III

Chanson écossaise [Chants populaires] — Maurice Ravel (1875-1937)

Si morne! — Maurice Ravel

Tripatos — Maurice Ravel

IV

Poems of Love and the Rain — Ned Rorem (1923-)

PROLOGUE: from "The Rain"
Stop All The Clocks, Cut Off The Telephone
Do I Love You
In The Rain--

In The Rain--
Do I Love You
Stop All The Clocks, Cut Off The Telephone
EPILOGUE: from "The Rain"

V

Duetto buffo di due gatti — Gioacchino Antonio Rossini (1792-1868)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 6, 1989 - 7:30 p.m.
deJong Concert Hall

SOPHOMORE RECITAL

Marinda L. Peterson
violin

Student of Barbara Williams

Assisted by Jayne C. Galloway, *piano*

Pavane pour une infante défunte — Maurice Ravel (1875-1937)

Sonate für Violine allien, op. 31, no. 2 — Paul Hindemith (1895-1963)

Leicht bewegte Viertel
Ruhig bewegte Achtel
Gemächliche Viertel
Fünf Variationen über das Lied "Komm, lieber Mai" von Mozart

Violin Sonata No. 3 in C Minor, op. 45 — Edvard Grieg (1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla Romanze
Allegro animato

Romanze, op. 11 — Antonín Dvorák (1841-1904)

Scherzo-tarantelle, op. 16 — Henryk Wieniawski (1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 9, 1989 - 6:00 p.m.
deJong Concert Hall

SOPHOMORE RECITAL

Jill Petersen
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Sonata in A Minor, K. 532 — Domenico Scarlatti (1685-1757)

Tanz-Suite — Béla Bartók (1881-1945)

Moderato
Molto tranquillo
Allegretto--Allegro molto

Novelletten, op. 21 — Robert Schumann (1810-1856)

Markirt und kraftig
Ausserst rasch and Bravour
Ballmassig--Sehr munter
Sehr lebhaft, mit vielem Humor
Ausserst rasch
Sehr lebhaft

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 9, 1989 - 7:30 p.m.
deJong Concert Hall

SENIOR RECITAL

Toshiko F. Baldwin
piano

Student of Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Prelude in E-flat, op. 23, no. 6 (1930) — Sergey Rakhmaninov (1873-1943)

French Suite No. 5 in G Major, BWV 816 — Johann Sebastian Bach (1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourée
Loure
Gigue

INTERMISSION

Sonata in E-flat Major, Hob. XVI:52 — Franz Joseph Haydn (1732-1809)

Allegro moderato
Adagio
Presto

Scherzo in E Major, op. 54 — Frédéric Chopin (1810-1849)

Opera West

PRESENTS

The Mikado

Book by

W.S. Gilbert

Music by

Arthur Sullivan

Performances

May 9, 10 Springville High School

May 11, 12, 13 BYU De Jong Concert Hall

Directed and Choreographed by

Neil Vanderpool

Musical Direction

Gr. Doc Taylor

MUSICAL NUMBERS

ACT I
Ko-Ko's Courtyard

"IF YOU WANT TO KNOW WHO WE ARE" (Opening Chorus and Recitative).....Nanki-Poo and Men
"A WAND'RING MINSTREL, I" (Solo and Chorus)....Nanki-Poo and Men
"OUR GREAT MIKADO, VIRTUOUS MAN" (Solo and Chorus).....Pish-Tush and Men
"YOUNG MAN, DESPAIR" (Song)....Pooh-Bah, Nanki-Poo and Pish-Tush
"AND HAVE I JOURNEYED FOR A MONTH" (Recitative).....Nanki-Poo and Pooh-Bah
"BEHOLD THE LORD HIGH EXECUTIONER" (Chorus and Solo).....Ko-Ko and Men
"AS SOME DAY IT MAY HAPPEN" (Solo and Chorus)... Ko-Ko and Men
"COMES A TRAIN OF LITTLE LADIES" (Chorus).....Girls
"THREE LITTLE MAIDS FROM SCHOOL ARE WE" (Trio and Chorus).....Yum-Yum, Peep-Bo, Pitti-Sing, and Girls
"SO PLEASE YOU, SIR, WE MUCH REGRET" (Quartet and Chorus).....Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls
"WERE YOU NOT TO KO-KO PLIGHTED" (Duet).....Yum-Yum and Nanki-Poo
"I AM SO PROUD" (Trio).....Pooh-Bah, Ko-Ko, and Pish-Tush
"WITH ASPECT STERN AND GLOOMY STRIDE" (Finale of Act I).....Ensemble

INTERMISSION - 15 MINUTES

ACT II
Ko-Ko's Garden

"BRAID THE RAVEN HAIR" (Opening Chorus and Solo).....Pitti-Sing and Girls
"THE SUN, WHOSE RAYS ARE ALL ABLAZE" (Song) ..... Yum-Yum
"BRIGHTLY DAWNS OUR WEDDING DAY" (Madrigal).....Yum-Yum, Pitti-Sing, Nanki-Poo, and Pish-Tush
"HERE'S A HOW-DE-DO!" (Trio)..... Yum-Yum, Nanki-Poo, and Ko-Ko
"MI-YA SA-MA" (March of the Mikado's Troops, Chorus, and Duet)..... Mikado, Katisha, Girls, and Men
"A MORE HUMANE MIKADO" (Solo and Chorus).....Mikado, Girls, and Men
"THE CRIMINAL CRIED AS HE DROPPED HIM DOWN" (Trio and Chorus) ..... Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, and Men
"SEE HOW THE FATES THEIR GIFTS ALLOT" (Glee).....Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha
"THE FLOWERS THAT BLOOM IN THE SPRING" (Song).....Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah
"ALONE, AND YET ALIVE!" (Recitative and Song) ..... Katisha
"WILLOW, TIT-WILLOW" (Song) ..... Ko-Ko
"THERE IS BEAUTY IN THE BELLOW OF THE BLAST" (Duet).....Katisha and Ko-Ko
"FOR HE'S GONE AND MARRIED YUM-YUM" (Finale of Act II).....Ensemble

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 24, 1989 - 7:30 p.m.
Provo Tabernacle

SENIOR RECITAL

Russell Paul Sorensen
piano and organ

Student of Irene Peery and Parley Belnap

Sonata (Un piccolo divertimento; Variations) in F minor, Hob. XVII:6	Joseph Haydn (1732-1809)
Fantasie in F Minor, op. 66, no. 87	Fryderyk Franciszek Chopin (1810-1849)
Toccata, from Symphonie No. 5, op.42	Charles-Marie Widor (1844-1937)
Ich ruf'zu dir, Herr Jesu Christ, BWV 639, from "Das Orgel-Büchlein"	Johann Sebastian Bach (1685-1750)
Wachet auf, ruft uns die Stimme, BWV 645, from "Sechs choräle"	Johann Sebastian Bach
Wenn wir in höchsten Nöten sein, BMV 641, from "Das Orgel-Büchlein"	Johann Sebastian Bach
Carillon de Westminister, from "Pièces de Fantaisie", op. 54	Louis Vierne (1870-1937)

COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 25, 1989 - 5:00 p.m.
E-400 Harris Fine Arts Center

SENIOR RECITAL

Margaret Ann Gingerich
soprano

Student of Lila Stuart

Required for the degree Bachelor of Music with
a major in Performance and Pedagogy

Assisted by:
Lindy Johnson, *piano*

I

Il pleure dans mon coeur	Claude Debussy (1862-1918)
Mandoline	Claude Debussy
Mandoline, op. 58, no. 1	Gabriel Fauré (1845-1924)

II

Da Unten im Tale, op. 77, no. 6	Johannes Brahms (1833-1897)
Juchhe, op. 6, no. 4	Johannes Brahms
Un bewegte laue Luft, op. 57, no. 8	Johannes Brahms

III

There Is a Lane	Charles Ives (1874-1954)
The Greatest Man	Charles Ives
Two Little Flowers	Charles Ives
Charlie Rutlage	Charles Ives

BYU DEPARTMENT OF MUSIC

presents

MOZART'S

"Women are like that"

(cosi fan tutte)

June 8, 9, 10 & September 5 & 6, 7:30 p.m.
deJong Concert Hall
Harris Fine Arts Center

Cosi fan tutte

by

W. A. Mozart

Libretto by Lorenzo daPonte
English Translation by Ruth & Thomas Martin
Performed by permission of G. Schirmer, Inc.

CAST

(in order of appearance)

	June 8, 10	June 9, Sept. 5, 6
Guglielmo, officer betrothed to Fiordiligi	Phillip Lowry	Eric Glissmeyer
Ferrando, officer betrothed to Dorabella	Peter Asplund	Robert Baker
Don Alfonso, an old philosopher	Ben Ashby	Robert Prosch
Fiordiligi sisters	Stephanie Wood	Stephanie Wood
Dorabella	Jennifer Jarvis	Cindy Young
Despina maid to the ladies	Angie Drahos	Rebecca Pyper

CHORUS

Women	Men
Ruth Cobabe	Allen Barnett
Debra Manning	Robert Davis
Sharon Moravec	Cameron Deaver
Sherise Sawyer	Vincent Lei
Alyson Tobler	David Trevino
	Grant Wilson

THE STORY

Don Alfonso, a cynical, old philosopher, determines to prove to his two young friends, Guglielmo and Ferrando, that their fiancees, Fiordiligi and Dorabella, are like all other women -- fickle. With the help of the two ladies' maid, Despina, Don Alfonso introduces the ladies to two Albanians, (Guglielmo and Ferrando in disguise). After much wooing and conflict the ladies give in to the two "new" lovers. Guglielmo and Ferrando must concede defeat. Don Alfonso reconciles the two pairs of lovers by revealing his plot to the women.

THE BYU SPRING SYMPHONY

Clyn Barrus, Musical Director
Clayne Robison, conductor for
Cosi Fan Tutte

Violin I

Blair Bateman
Karen Hales
Kirstan Harris
Marinda Peterson
Amy Jacobs
Jacquelyn Coleman
Bonnie Higgins
Julie Moore

Violin II

Janene Steele
Quentin Webb
Kent Jensen
Christel Affleck
Annette Brower
Keri McEntire

Cello

Lynds Cronenwent
Sandy Gerrard
Maralyn Smart
Monika Rosborough
Ashley Hall

Double Bass

Jeff Campbell
Sharleen Campbell
John Johnston
Kara Sorensen
Phillip Lowry

Flute

Robert Talbot
Rachel Hones

Oboe

Cheryl Barnett
Lindsay Robison

Clarinet

Kirsten Arnoldson
Monte Robison

Bassoon

Anna Detroit

Trumpet

Cecil Webb

Horns

John Barrow
Brenda Shumway
Vincent Bates
Greg Olsen

PRODUCTION STAFF

Producer and Musical Director	Clayne Robison
Stage Director	Neil Vanderpool
Designer (Set and Costume)	Rory Scanlon
Lighting Design	Lisa Wygant
Coaches	Michael Munson
	Steven Thomas
Costumer	Dixie Crystal
Theater Technical Director	Philip Haslam
Music Technical Director & Stage Manager	Kurt Draper
Assistant to Mr. Scanlon	Trish Reading
Assistant to Stage Director	Helen Anderson
Master Carpenter	George Parker
Shop Foreman	Roy Harline
Makeup and Wigs	Elaine Scott
Publicity	Christine Nokleby
Publicity Design	Will Terry
Box Office	Paul Duerden
House Manager	Melissa Drew
Sound	Jon Holloman
Technical Crew	Elaine Scott
	Rick Liljenquist
	Doug Burstedt

COMING MUSIC THEATRE EVENTS

Cosi Fan Tutte (Revival) deJong Concert Hall	Sept. 5 and 6, 1989
The Tender Land, by Aaron Copland deJong Concert Hall	Oct. 27 - Nov. 4, 1989
Tin Types Pardoe Theatre	Nov. 16 - Dec. 2, 1989
Kiss Me Kate deJong Concert Hall	Feb. 14 - 24, 1990
Trio con Brio, by Roger Nelson (premiere) Nelke Experimental Theatre	Feb. 9 - 14, 1990

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 13, 1989 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

SPRING UNIVERSITY CHORALE
Mack Wilberg, *director*

and

SPRING SYMPHONY ORCHESTRA
Clyn Barrus, *director*

I

Te Deum — John Rutter (1945-)

University Chorale
Parley Belnap, *organ*

II

Symphony No. 2 — Peter Ilych Tchaikovsky (1840-1893)

Allegro
March
Allegro energico

Symphony Orchestra

III

Rejoice in the Lamb — Benjamin Britten (1913-1976)

University Chorale
Parley Belnap, *organ*
Rebecca Pyper, *soprano*
Margaret Gingerich, *alto*
Peter Asplund, *tenor*
Phillip Lowry, *bass*

IV

Mass No. 3 in D Minor (Nelson) — Franz Joseph Haydn (1732-1809)

Kyrie eleison
Gloria
Qui tollis
Quomian tu solus
Agnus Dei
Dona nobis pacem

University Chorale and Symphony Orchestra
Mack Wilberg, *conductor*

Stephanie Wood, *soprano*
Sherise Sawyer, *alto*
Robert Baker, *tenor*
Eric Glissmeyer, *bass*

PROGRAM NOTE

The words of the Cantata -- "Rejoice in the Lamb" - are taken from a long poem of the same name. The writer was Christopher Smart, an eighteenth century poet, deeply religious, but of a strange and unbalanced mind.

"Rejoice in the Lamb" was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius.

It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and of the Cantata, is the worship fo God, by all created beings and things, each in its own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section, Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speakes of the flowers - "the poetry of Christ". In the seventh section, Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 15, 1989 - 7:30 p.m.
deJong Concert Hall

SENIOR RECITAL

Laurisa Ward
piano

Student of Irene Peery

In lieu of Jury Examination

Six Variations in F on "Salve tu, Domine " from Paisiello's "I filosofi immaginiarii," K. 398 — Wolfgang Amadeus Mozart (1756-1791)

Concerto in G Major — Maurice Ravel (1875-1937)

Allegramente
Adagio assai
Presto

INTERMISSION

Sonata in E Major — Domenico Scarlatti (1685-1757)

Andante tranquillo

Sonata No. 2 in B-flat Minor, op. 36 — Sergei Rachmaninoff (1873-1943)

Allegro agitato
Non allegro
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, June 15, 1989 - 8:00 p.m.
Northwest Patio - Harris Fine Arts Center

PERCUSSION ENSEMBLE

AND

PANORAMIC STEEL

Ron Brough, director

El Montuno	Pierre Beluse
Tropical Allusions	Andy Narell
Keep Movin'	G. H. Green
Fluffy Ruffles	G. H. Green
Back Talk	Harry Breuer
Mr. Magic	Ralph MacDonald
The Goodbye Look	Donald Fagan
Charleston Capers	G. H. Green
The Humming Bird	G. H. Green
Chicken Reel	Harry Breuer
Cafe Glace	Celine Prevost
Stars and Stripes	John Phillip Sousa

Frivolity	G. H. Green
The Whistler	G. H. Green
Soca Pressure	Mighty Sparrow
St. Thomas	Sonny Rollins

PERSONNEL

Panoramic Steel

Todd Bills
Ron Brough
Kevin Cope
Jennifer Jacobson
Jim Jackson
Mikel Poulsen

Percussion Ensemble

Ron Brough
Kevin Cope
Jennifer Jacobson
Mark Martin
Mikel Poulsen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1989 - 6:00 p.m.
deJong Concert Hall

SENIOR RECITAL

Michele F. Steggell
soprano

Student of Brandt Curtis

Assisted by:
Robert Nakea, *piano*

Ridente la calma	Wolfgang Amadeus Mozart (1756-1791)
Lascia ch'io pianga from Rinaldo	George Frideric Handel (1685-1759)
Batti, batti from Don Giovanni	Wolfgang Amadeus Mozart

II

Erlafsee	Franz Schubert (1797-1828)
Gretchen am Spinnrade	Franz Schubert
Auch kleine Dinge	Hugo Wolf (1860-1903)
Mausfallen sprüchlein	Hugo Wolf

III

Mandoline	Gabriel Fauré (1845-1924)
Les Roses d'Ispahan	Gabriel Fauré
Je veux vivre from Roméo et Juliette	Charles Gounod (1818-1893)

IV

I was Dreaming	Augustus Juncker
Homing	Teresa del Riego
I'm a Person, Too from I Hate Music	Leonard Bernstein (1918-)
Midsummer	Amy Worth

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1989 - 7:30 p.m.
deJong Concert Hall

JUNIOR RECITAL

L. Christian Blonquist
piano

Student of Robert B. Smith

Prelude and Fugue in C-sharp Major, BWV 846 — Johann Sebastian Bach (1685-1750)

Sonata in C Major, K. 330 — Wolfgang Amadeus Mozart (1756-1791)

- Allegro moderato
- Andante cantabile
- Allegretto

Etude in C Major, op. 10, no. 1 — Frédéric François Chopin (1810-1849)

Papillons, op. 2 — Robert Schumann (1810-1856)

Valse oubliée — Franz Liszt (1811-1886)

Poems of the Sea — Ernest Bloch (1880-1959)

- Waves
- Chanty
- At Sea

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 16, 1989 - 9:00 p.m.
deJong Concert Hall

FRESHMAN RECITAL

Janis Farnsworth
piano

Student of Douglas Humpherys

Prelude and Fugue in E Minor , BWV 855	Johann Sebastian Bach (1685-1750)
Sonata in E Major, op. 14, no. 1	Ludwig van Beethoven (1770-1827)
Allegro Allegretto -- Maggiore Rondo: Allegro comodo	
Nocturne in C-sharp Minor, op. 27, no.1	Frédérik François Chopin (1810-1849)
Prelude in D Minor, op. 23, no. 3	Sergei Rachmaninoff (1873-1943)
Prelude in D Major, op. 23, no. 4	Sergei Rachmaninoff
Six Dances in Bulgarian Rhythm, from "Mikrokosmos", Vol. XI	Béla Bartók (1881-1945)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1989 - 6:00 p.m.
deJong Concert Hall

SENIOR RECITAL

Sharalyn S. Heath
piano

Student of Irene Peery

The Leaves bee green — William Inglott (1554-1621)
Fitzwilliam Virginal, Vol. II, no. CCLI

Harpsichord

The old Spagnoletta — Giles Farnaby (1563-1640)
Fitzwilliam Virginal, Vol. II, no. CCLXXXIX

Harpsichord

Andante in F Major, WoO 57 — Ludwig van Beethoven (1770-1827)

Ballade No. 1 in G Minor, op. 23, no. 66 — Frédéric Chopin (1810-1849)

Sonata No. 1, op. 22 — Alberto Ginastera (1916-1983)

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1989 - 7:30 p.m.
deJong Concert Hall

SOPHOMORE RECITAL

James Margetts
piano

Student of Paul Pollei

Sonata in D Minor, K. 141	Domenico Scarlatti (1685-1757)
Fantasia in C Minor, K. 396	Wolfgang Amadeus Mozart (1756-1791)
Etude in C-sharp Minor, op. 10, no. 4	Frédéric Chopin (1810-1849)
Etude in C-sharp Minor, op. 42, no. 5	Alexander Scriabin (1872-1915)
Harmonies du soir, Transcendental Etude No. 11	Franz Liszt (1811-1886)

INTERMISSION

Fantasy in C Major, op. 17	Robert Schumann (1810-1856)

Durchaus phantastisch und leidenschaftlich vorzutragen
Massig
Langsam getragen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 17, 1989 - 9:00 p.m.
deJong Concert Hall

FRESHMAN RECITAL

Rachel D. Jones
flute

Student of Elaine Jorgensen

Assisted by:
Jill Gould, *piano*
Robert Talbot, *flute*
Wendy Wilson, *harp*

Concerto in G Major, K. 313 — Wolfgang Amadeus Mozart (1756-1791)
Rondo

Esquisses Antiques — D. E. Inghelbrecht (1756-1791)
I Scaphè
II Driades

Introduction and Variations, op. 160 on a theme from the "Mullerlieder", op. 25 — Franz Schubert (1797-1828)

INTERMISSION

Suite in B Minor, BWV 1067 — Johann Sebastian Bach (1685-1750)
Bourreè
Sarabande
Polonaise
Badinerie

Duos Concertants, op. 10, no.1 — Friedrich Kuhlau (1786-1832)
Allegro con espressione
Larghetto
Allegro assai

Fantaisie — Georges Hue (1858-1948)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 20, 1989 - 6:00 p.m.
deJong Concert Hall

PREPARATION RECITAL

Monika Rosborough
violincello

Student of Gayle Smith

Assisted by:
Jim Margetts, *piano*

In partial fulfillment of the requirements
for the degree Master of Music

Suite in C Minor	Johann Sebastian Bach (1685-1750)
Prelude (Allegro) Allemande Sarabande Gavotte I Govotte II Gigue	
Aprè un Reve in C Minor	Gabriel Fauré (1845-1924)
Sonata No. 3 in A Major, op. 69	Ludwig van Beethoven (1770-1827)
Adagio und Rondo	Carl Maria von Weber (1786-1826)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 21, 1989 - 7:30 p.m.
Pleasant View Chapel

Lynne Demas
piano

Student of Mona Smith

Sonata in E Major, K. 46	Domenico Scarlatti (1685-1757)
Sonata in A Minor, K. 54	Domenico Scarlatti
Sonata in A Minor, K. 310	Wolfgang Amadeus Mozart (1756-1791)
Allegro maestoso Andante cantabile con espressione Presto	
Prelude No. 2 in A Minor, op. 11	Alexander Scriabin (1872-1915)
Prelude No. 4 in E Minor, op. 11	Alexander Scriabin
Prelude No. 5 in D Major, op. 11	Alexander Scriabin
Dances in Bulgarian Rhythm	Béla Bartók (1881-1945)
I II III	
Polonaise in C Minor, op. 40, no. 2	Frédéric François Chopin (1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, August 14, 1989 - 5:00 p.m.
Madsen Recital Hall

SENIOR RECITAL

Virginia Burton
piano

Student of Douglas Humpherys

In partial fulfillment of the requirements
for the degree Master of Music

Sonata in C Minor, No. 48	Antonio Soler (1729-1783)
Sonata in D Minor, No. 49	Antonio Soler
Impromptu in E-flat Major, op. 90, no. 2	Franz Schubert (1797-1828)
Impromptu in A-flat Major, op. 90, no. 4	Franz Schubert
Nocturne, op. 33	Samuel Barber (1910-1981)
Toccata, op. 15	Robert Muczynski (1939-)
Variations on a Theme of Corelli, op. 42	Sergey Rakhmaninov (1873-1943)